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BOSTON MUSICAL ASSOCIATION

GEORGES LONGY, Founder and Director

SECOND SEASON 1921

Programme of Third Concert

Wednesday Evening, March 23, 1921 at 8.15 o'clock

Guarantors

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OBOE
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Assisting in the Maurice Delage and Igor Stravinsky Songs STRING QUARTETTE

J. Durrell, M. Beale, A. Golden, and G. Miquelle

FLUTES

OBOE and ENGLISH HORN

Verne Q. Powell Mari

Marion Jordan

Louis Speyer HARP

CLARINET Paul Mimart BASS CLARINET Augusto Vannini

HARP Lucile Delcourt

PIANOFORTE Leroy Shield

Traumonto (Sunset)

....

Ottorino Respighi

-Italian translation, P. ASCOLI.

Words by PERCY BYSSHE SHELLEY, 1792-1822 There late was one, within whose subtle being, As light and wind within some delicate cloud That fades amid the blue noon's burning sky, Genius and death contended. None may know The sweetness of the joy which made his breath Fail, like the trances of the summer air; When, with the lady of his love, who then First knew the unreserve of mingled being, He walked along the pathway of a field, Which to the east a hoar wood shadowed o'er, But to the west was open to the sky. There now the sun had sunk, but lines of gold, Hung on the ashen clouds, and on the points Of the far level grass and nodding flowers. And the old dandelion's hoary beard, And, mingled with the shades of twilight, lay On the brown massy woods; and in the east The broad and burning moon lingeringly rose Between the black trunks of the crowded trees While the faint stars were gathering overhead.—
"Is it not strange, Isabel," said the youth,
"I never saw the sun? we will walk here Tomorrow; thou shalt look on it with me." That night the youth and lady mingled lay In love and sleep—but when the morning came, The lady found her lover dead and cold! Let none believe that God in mercy gave That stroke. The lady died not, nor grew wild, But year by year lived on—in truth, I think Her gentleness and patience and sad smiles, And that she did not die, but lived to tend Her aged father, were a kind of madness, If madness 'tis to be unlike the world. For but to see her were to read the tale, Woven by some subtlest bard, to make hard hearts Woven by some subtlest bard, to make hard hearts Dissolve away in wisdom working grief;—
Her eyes were black and lusterless and wan;
Her eyelashes were worn away with tears;
Her lips and cheeks were like things dead—so pale;
Her hands were thin; and thro their wandering veins And weak articulations might be seen
Day's ruddy light. The tomb of thy dead self
Which one vext ghost inhabits, night and day,
Is all, lost child, that now remains of thee!
Inheritor of more than earth can give Inheritor of more than earth can give, Passionless calm and silence unreproved,
Whether the dead find, oh, not sleen! but rest,
And are the uncomplaining things they seem,
Or live, or drop in the deep sea of Love; Oh, that like thine, mine epitaph were—Peace!" This was the only moan, she ever made,

BOSTON MUSICAL ASSOCIATION

Georges Longy, Founder and Director

The Fourth and Final Concert of the Second Season will take place at JORDAN HALL, Wednesday Evening,
April 27, 1921, at 8.15 o'clock.

THE HARVARD GLEE CLUB IN DULCI JUBILO Ancient German Carol MISERERE Allegri O SACRUM CONVIVIUM Viadana NOW LET EVERY TONGUE Bach Dr. Archibald T. Davison, Conductor
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NOTICE OF IMPORTANCE

A special programme will be issued at the next concert, giving a synopsis of the season's work, names of the sustaining and associate members of the Boston Musical Association and other information of interest pertaining to the work of this Association.

Tickets for the above concert of this series may be had by applying to Mr. Richard Newman, Manager, Steinert Building, 162 Boylston St., Boston, telephone Beach 1330; or the Box Office of Jordan Hall, telephone Back Bay 4320; and also of the Secretary, 103 Hemenway St., Boston, telephone Back Bay 6880.

TICKETS, Seventy-five Cents to Two Dollars and a Half.

PROGRAMME

Concert of Chamber Music

DANIEL GREGORY MASON .. Sonata for Clarinet and Pianoforte

The American Composition I. Con moto, amabile. II. Vivace ma non troppo III. Allegro moderato

PAUL MIMART and SUSAN WILLIAMS

OTTORINO RESPIGHI Il Tramonto (Sunset) Mezzo Soprano and String Quartette Soloist: EVA GAUTHIER

VIOLONCELLO and PIANOFORTE

LEON BOELLMANN Finale from Sonata in A minor, Op. 40 Allegro molto

ALEXANDRE GLAZOUNOW Chant du Menestrel, Op. 71 WILHELM FITZENHAGEN Menuetto, Op. 45 MILDRED RIDLEY, 'Cello: ELIZABETH SIEDOFF, Piano

SONGS

CYRIL SCOTT Idyllic Fantasy For Voice, Oboe and Violoncello (The Oboe and 'Cello to be played off stage) MAURICE DELAGE Quatre Poemes Hindous (Nos. 2 and 3)

> III. Benares (Naissance de Bouddha) Voice, Two Flutes, English Horn, Two Clarinets, Harp and String Quartette II. Lahore (Un Sapin isole)

Voice, Two Flutes, Oboe, Clarinets, Harp and String Quartette

IGOR STRAVINSKY Trois Poesies de la Lyrique Japonaise

I. Akahito (a Maurice Delage)

II. Mazatsumi (a Florent Schmitt)

III. Tsaraiuki (a Maurice Ravel)

Mezzo Soprano, Two Flutes, Two Clarinets, String Quartette and Pianoforte

Soloist: EVA GAUTHIER

*ILDEBRANDO PIZZETTI ... Sonata in A for Pianoforte and Violin First Time in Boston

I. Tempesto—Molto sustenuto—tempesto

II. Preghiera per gl' innocenti-Molto largo

III. Vivo e fresco

HEINRICH GEBHARD and HARRISON KELLER Steinert Piano Used

*The genius of Pizzetti has developed steadily but, as compared with that of some of his confreres, rather slowly. He was born in 1880 at Parma, but two years later his family moved to Reggio and there until his sixteenth year the boy received his general education and early musical training. Thereafter, until his graduation in 1901, he was a pupil at the Conservatory of Parma to which he returned seven years later to take charge of the classes in composition. Since 1909 he has been professor of harmony, counterpoint, fugue and composition at the Musical Since 1909 he has been professor of harmony, counterpoint, fugue and composition at the Musical Institute of Florence. As a pupil he wrote songs, chamber-music and orchestral pieces which he afterward destroyed, and his first operas, "Guilietta e Romeo" and "Le Cid," which never reached the stage, he has now abandoned. In 1909 he composed incidental music to Sophocles's "Edipo Re," and he did a similar service for d'Annunzio's "La Nave," produced at Rome in 1908, and later for his "La Pisanella." For the Cathedral of Cremona he wrote a Mass for choruses, organ and orchestra; he has been fertile as a song-writer; and the complete list of his compositions includes, besides the pieces already described, a string quartet, two symphonic poems and two cantatas. At present he is enthusiastically engaged upon an opera, "Deborah and Jael."

—From article on Pizzetti by Warren Storey-Smith,

Boston Evening Transcript, March 3, 1921.

CYRIL SCOTT IDYLLIC FANTASY

What plaintive melodies are these? What Diameter melodies are these. Sighing mid the shadowy trees?

O! minstrels say—why do ye play so sadly,
Is it that ye mourn the end of day and the dying sun beyond the leas? Well, nigh your pipe and strings Murmur to me imperishable things,
Enveil'd rememberings of incense perfumed hours
And evening shaded bowers and gleamings of the heart.— Ah, verily almost the tears start, and I, too, must mourn with you. Yet what is this—what mystery? For suddenly a gayer note I hear,
Aye, something strikes my ear like dancing feet,
Fairylike and fleet, and redolent of delight, And now, what strange and joyous sight I see, For lo! Ye minstrels with your strains

Ye did evoke the blythe fairy folk—the fairy folk.

We are indebted to Professor George B. Weston of Harvard College for the following free

QUATRE POEMES HINDOUS (No. 2 and 3) - by MAURICE DELAGE

III. Benares (Naissance de Bouddha)

Dedie a Florent Schmitt.

Fn ce temps la fut annoncee la venue de Bouddha sur la terre. Il se fit dans le ciel un grand bruit de nuages.

Les Dieux, agitant leurs eventails et leurs vetements repandirent d'innombrables fleurs mer

Des parfums mysterieux et doux se croiserent comme des lianes dans le souffle tiede de cette

nuit de printemps. La perle divine de la pleine lune s'arreta sur le Palais de marbre garde par vingt mille elephants pareils a des collines grises de la couleur des nuages.

II. Lahore (Un Sapin isole)

Poesie de Henri Heine. Un sapin isole se dresse sur une montagne aride du Nord.

Il sommeille. La glace et la neige l'environnent d'un manteau blanc.

Il reve d'un palmier qui la-has dans l'Orient lointain se desole, solitaire et taciturne sur la pente de son rocher brulant.

Benares (The Birth of Buddha)
(Dedicated to Florent Schmitt

At that time was announced the coming of Buddha upon the earth.

A great sound of clouds arose in the sky.

The gods, waving their fans and shaking their robes, scattered numberless marvellous flowers.

Mysterious and sweet perfumes interwove like vines in the mild breath of that Spring night. The divine pearl of the full moon rested upon the marble palace guarded by a score of thousand elephants, like cloud-grey hills.

Lahore (A Lonely Fir-tree) Poem by H. Heine

A fir-tree stands lonely on arid Northern mountain-top.

It slumbers; ice and snow surround it with a white cloak.

It dreams of a palm that far in the East mourns solitary And silent on the slope of its parched rock,

TROIS POESIES DE LA LYRIQUE JAPONAISE

Igor Stravinsky

(texte français de Maurice Delage) nito. II. Mazatsumi. III. Tsaraiuki I. Akahito.

I. Akahito

A Maurice Delage

Descendons au jardin—je voulais te montrer les fleurs blanches,—
La neige tombe . . . tout est il fleurs ici ou neige blanche?

II. Mazatsumi

A Florent Schmitt

Avril parait. Brisant la glace de leur ecorce, bondissant joyeux dans le ruisselet des flots ecumeux: ils veulent etre les premieres fleurs blanches du joyeux Printemps.

A Maurice Ravel

Qu'apercoits-on si blanc au loin? on dirait, partout des nuages entre les collines! les cerisiers epanouis fetent enfin l'arrivee du Printemps.

I. Akahito (To Maurice Delage)

Let us descend to the garden—I desire to show thee the white flowers—
Snow is falling . . . is everything here flowers or white snow?

II. Mazatsumi (To Florent Schmitt)
April appears. Bursting the ice covering their buds, bounding joyously upon the brook of foaming waters, they work to be the first flowers of the joyous Spring.

III. Tsaraiuki (To Maurice Ravel)

What does one see so white afar off? One would say clouds between the hills! The blossoming cherry-trees celebrate at last the advent of Spring.

—French text by Maurice Delage.

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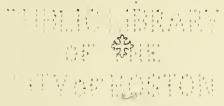
Boston Musical Association

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GEORGES LONGY

Director and Founder



FIRST CONCERT

Jordan Hall - Wednesday Evening, December 17, 1919

At 8.15 o'clock



The Steinert Pianoforte

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IN this day of hustle and bustle, when the chief aim of manufacturing seems to be production—what a joy to an artist to touch the keys of an instrument that sends forth a tone with a "soul." He knows at once that time and thought, and skill of master craftsmen, have contributed to produce this finished product.

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Soloists

14

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Marion JordanFlute	Josephine DurrellViolin		
Verne PowellFlute & Piccolo	Carmela IppolitoViolin		
Emile Arcieri	Anna GoldenViola		
Harriet Merrill	Marion Moorhouse'Cello		
Mary Shaw SwainPiano			

Programme notes by Olin Downes



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M. Georges Longy

writes as follows concerning the

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Accept my hearty congratulations and best wishes for your prosperity.

Very truly yours,

(Signed)

G. LONGY

ears and Note Increase s His



Georges Longy

(Photograph by Horner)

First Oboe-Player of the Symphony Orchestra-Founder and Director of the Boston Musical Association



Boston Musical Association Will Give 1st Concert Dec. 15

The American composer, as it would r seem by all the tokens of the times, is coming into his own by leaps and bounds these days. No doubt the agitation going forward on every hand in his favor is largely owing to the war and to the impetus which war has given to many kinds of musical developments in this country. But one of the most important incentives to American composers hereabouts is to be found in the announcements of the plans of the Boston Music Association, founded and directed by Georges Longy, and the programmes of the five concerts to be given by this association, Mr. Longy conductor, this season.

The Organization

Boston Musical Association. rather discreditably to the artistic enterprise of Americans, is an idea evolved by a Frenchman in our midst. Mr. Longy is not only active as the distinguished first oboe of the Boston Symphony Orchestra, but also as the head of a music school and of the Longy. Club of wind instruments, conductor of the MacDowell Club and of other orchestral concerts in the past in Boston. He has now perfected the organization of a small orchestra of young musicians of Boston and the vicinity who will rehearse and perform on the basis of equal division of profits of the concerts. if such there are, added to the advantages of experience under Mr. Longy's

baton, and the opportunity for the most talented players to appear as soloists. Finally as a crowning feature of his plan Mr. Longy will have appointed a committee of composers to pass by vote on American compositions which will be placed on the programmes of the concerts of the association.

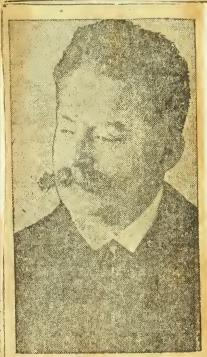
"Already some interesting scores have been submitted," said Mr. Longy, "but the thing I miss is this: Short compositions in the smaller forms, well and unpretentiously made, and especially suitable to an orchestra of the modest propertions and resources of the Boston Musical Association. Young composers of all lands are inclined to be overambitious and portentous in their early works."

Short Pieces Wanted

There was a twinkle in his eye. "Let them not try too much," he said. "If they wrote a short piece of 20 minutes or so, like-well, say like Dukas' 'L'Apprenti sorcier'-that will be well enough to start. Or 'L'Apres midi d'un Faun' of Debussy. That is not very long. Length is not the thing. Nor is weight the consideration. Let only a young composer have in mind a definite. musical idea, and then set to work without self-consciousness to develop it clearly and well, with not too many instruments in the score. It is such things which count, and teach a composer of talent his business, perhaps quicker than the hour long symphony or symphonio poem in which neither ideas nor technic are equal to the length of the work and the number of instruments employed. Composers need not be afraid of being simple. Let them only compose naturally and do things within their reach. They will find far more time than they think they have, in later years, to attempt 'colossal' masterpieces."

First Programme

The first programme of the Boston Musical Association, which will be given in Jordan Hall, Dec. 15, is one which shows clearly the nature of the concerts (two orchestral and three concerts of chamber music) which Mr. Longy has devised. First will come a suite, simple and charming, from the music of the 18th Century Rameau, created for his opera, "Castor et Pollux." One of the



Georges Longy, founder and director of the Boston Musical Association.

players of the orchestra will then appear as soloist in the performance of Beetho. ven's "Romance in F" with orchestra. Following this, a work little known will be three short pieces for string orchestra with a few wind instruments by Maurice Rayel.

The first piece, which calls for strings without double basses, with flutes and ciarinets, is dedicated to Igor Straws insky. The matter is interesting because of the semblance of the thought to the music of Strawinsky's "Fire-Bird" ballet, and because Strawinsky once complained to a friend in Parls that Ravel had stolen much of his thunder. Might it not be the other way around? Has not Strawlnsky learned much from Rayei? The modern Frenchman and the modern Russian appear to confront each other in this composition. Its title, like the other two, for it is inspired by poetry of Stephan Mallarme, is "Soupir": that of the second. "Placet Futile"; that of the third, "Swigi de la croupe et du bond." The second piece is dedicated to Florent Schmitt, and the third, which should be fantastical enough, is dedicated to that arch 'fantaisiste," Erik Satie!

Following these compositions will come an American work and Saint-Saens' witty waltz-caprice, "The Wed-

ding Cake."

Future Concerts

At one of the chamber concerts of the Boston Musical Association later in the season the Salzedo harp ensemble, led by the distinguished harpist, Carlos Salzedo, now of New York, wili play. Compositions by Salzedo, by Turina and by Thirion will figure on the chamber nusic programmes of the association.

Mr. Longy is much gratified by the response to his project on the part of talented young musicians of Boston. These have come to him often at considerable effort and time and are showing every willingness for arduous work in order to achieve genuinely artistic standards in the new series of concerts to be given. Miss Certrude Marshail will be concertmaster of the orchestra. Mrs. Golden will lead the viola section. and Miss L'Africaie will be first 'cellist -all players well and favorably known in Boston. A few Boston Symphony players will be engaged to assist at the concerts. The orchestra of the first concert will be principally strings, with a few wood wind instruments. At the last concert the compositions performed will be more pretentious than those of the first, and the full orchestra will be used. A generous measure of public support is aiready promised this interesting enterprise.

FINE CONCERT IN JORDAN HALL

Two Compositions of Merit Little Known in Boston Prove a Treat

MÌSS MARY KENT HEARD FIRST TIME

Herala Dec. 18,1919

The Boston Musical Association, Georges Longy, director, gave the first of five concerts last night in Jordan Hall. The program was as follows: Rameau-Gevaert, Orchestrai Suite from "Castor and Pollux"; Beethoven, Romance in F for violin and orchestra (Gertrude Marshall, violinist): Stuart Mason, four characteristic pieces for violoncellos: Brahms, Allegro Moderato, Adagio non troppo and Rondo from the Second Seremble, op. 16; Ravel, Three Poems after Mallurme for mezzo-soprano, piccolo, two flutes, two clarinets, bass clarinet, string quartet and plano (Mary Kent, mezzo-soprano); Saint-Saens, Wedding Cake (Valse Caprice) ter piano and orchestra of strings (Constance McGlinchee, pianist).

The praiseworthy purposes of this association have been related in the Herald. The concert last night brought out two compositions that otherwise might have been long unknown, to the loss of the public; an interesting young singer, who was heard here for the first time, and a brilliant young planist, who showed a well-developed technic, a delightful touch and fine taste. The concert, furthermore, proved that good music carefully rehearsed by young women of a certain ability, assisted by a few pro-

fessional musicians, performed in a hall of reasonable size and ably directed, could be heard to its advantage and give genuine pleasure to an audience. Surely this association deserves the hearty support of all those who are interested in music and have the musical welfare of the city at heart.

Mr. Mason's pieces are entitled Prelude, Guitarre, Orientale, Chanson and Dance Negre. They are not only ingenlously written for a choir of violoncellos unsupported; they show an individual musical talent, a fancy that is rare among American composers. The melanchoiv Prelude and the piquant Guitarre are admirably contrasted. The Orientale is fascinating melodically, by its exotic sentiment and color, and all this without the taint of Palais Royal Orientalism or imitation of the Russians. In the fourth piece the spirit of the Negro music is preserved, but the composer keeps his head and does not attempt to be too "realistic." This Suite was voted upon and accepted by the committee examining American compositions. The two last movements had been played at a concert given by Mr. Joseph Adamowski at the New England Conservatory two years ago.

Rayel's music fits Maliarme's poems, and music and poems are both untranslatable: pleasing to the ears that are somewhat accustomed to the modern ldiom of "impressionism." The voice is one of the instruments curiously employed. Miss Kent, born in Detroit, before she gave a recital in New York last March was known as Marie von Essen. (About the same time, Miss Elizabeth Jones in New York changed her name to Evelyn Gwin.) Miss Kent has a rich, sympathetic volce and an ingratiating presence. She sang the difficult music of Ravel as If it were no more severe a task than a bailed by Franz Abt.

We have spoken of Miss McGlinchee, who played Saint-Saens's wedding gift to Mme. Montigny-Remaury with the elegance that is characteristic of the composer.

Tho second concert will be on Wednesday evening, Jan. 21. The program will consist of chamber mus'c. Unfamiliar music by Thirion and Turina will be on the program.

From Gilbert to Longy
Appropriate beginnings of the Boston Musical Association at the concert of last Wednesday, Mr. Henry F. Gilbert sends a letter to this department which may well encourage Mr. Longy and his associates in a difficult venture. It should stimulate them the more for the whole-hearted honesty with which Mr. Gilbert sets either words or notes to paper:

Last Wednesday evening I had the pleasure of attending the first concert of the newly-formed "Boston Musical Association." Mr. Longy, the founder, seems to me to have started a movement here which, If supported as it should be, bids fair to fill an unique and Important place in our musical life. The two broad classes into which concert music in general falls are: Orchestral music, and chamber music. But much dellcate, fancifui and interesting music has been written, and is being written, which falls between these two classes; music for small orchestra, for unusual combinations or instruments, songs with colorful accompaniments for piano and certain string and wind instruments-such as the fine example we had the other evening in the remarkably interesting songs by Ravel. Ail these things we seidom get a chance to hear, and It is just this chance that Mr. Longy affords us through the Boston Musical Association.

Not only must this general characterization of the enterprise be of interest to all of us who are interested in the art of music, but the clause in the prospectus to the effect that it is the intention to give a new work by an American composer at each concert is of especial and stimulative interest to all of us who are American composers. The enterprise certainly has my hearty sympathy, and I sincerely hope that it may receive sufficient support to guarantee its firm establishment.

The first concert of the Boston Musical Association, Georges Longy director, was given on December 17. The purposes and aims of this unique organization have already been set forth in these columns. This first concert shows the seriousness of the association's intentions and that many of its ideals are well on the way to a complete realization. The program is of sufficient interest to quote in full.

Rameau—"Castor and Pollux." (Fragments arranged as an orchestral suite by F. A. (Javaert.)

Beethoven—Romance in F. op. 50. Miss Gertrude Marshall, violinist.

Stuart Mason — "Four Characteristic Pieces for Violoncelli." (The American composition voted upon and accepted by the committee. First performance.)
Brahms—Serenade, op. 16 (three movements).

Ravel — Three poems after Stephane Mallarmé. Miss Mary Kent, contralto. Saint-Saëns—"Wedding Cake" (Caprice Nalse). Miss Constance McGlinchee, pianist.

If this program is typical of the future programs of the association, even the most hardened concert-goer cannot fail to become interested. Each number, if not an absolute novelty, was unfamiliar. It was also interestir; to hear orchestral music of this description played in a hall of moderate size and with an orchestra in proportion. The orchestra was composed of amateurs or semi-professionals, assisted by a few members of the Boston Symphony Orchestra. The amateur portion of the orchestra was amateur in name only. The precision, the attack, the flexibility, was admirable. The schooling and general orchestral experience to be gained from playing in this organization should in time produce many players capable of filling positions in larger symphonic orchestras.

The music of Rameau, Couperin, and others of the early French school, all too little known and understood, is always a revelation. Its grace, aptness of expression, and imaginative power, its freshness and geniality are always a marvel. It is the true foundation of the modern French school, and the juxtaposition of Rameau and Ravel made each piece doubly interesting. In spite of the extreme modernity of Ravel's Poems, it is not difficult to trace their artistic relation-

ship to Rameau. We observe in both the same refinement, the same sureness of effect, the same economy of means of expression, the same logical development of ideas so characteristically French. Miss Kent sang the Poems with excellent effect, and showed her more than ordinary musicianship in so doing. The voice is treated almost as an orchestral instrument and successfully to cope with the difficulties of the voice part requires a sure ear and an exact sense of rhythm.

Young and less experienced players often bring to their work a freshness and brightness sometimes lacking in the interpretations of their better known confrères. This was particularly noticeable in the playing of Miss Marshall and Miss McGlinchee. Altogether, this first concert of the Boston Musical Association gave a touch of novelty to the oftentimes monotonous round of concerts which was refreshing.

Programme

RAMEAU				
I. Overture II. Gavotte III. Tan	bourin IV. Menuet	V. Passepied V	T. Chaconne	
BEETHOVEN				
F. STUART MASON The American composition	Fou tion voted upon and accep		ieces for Violoncelli	
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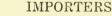
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Fragments from Rameau's "Castor and Pollux," arranged as an Orchestral Suite - F. A. Gavaert

"Castor et Pollux," tragedy in five acts and a prologue, text by P. J. Bernard, music by Jean Philippe Rameau, was performed for the first time on the 24th of October, 1737. The opera was revived in 1754, with revisions and additions to the original score by the composer.

The pieces which Gavaert has selected for his suite are seven in number. Six of them will be played at this concert, the "Air gai," or number four of the suite being omitted. The succession as arranged for this programme will be as follows:

- Overture. Moderato, G minor, 4-4. For two oboes, two bassoons, two horns, and strings. This was the original overture to the opera.
- Gavotte. Moderato, sans lenteur, G minor, 4-4. For two flutes and strings. This piece was inserted in Act. I of the 754 version.

- III. Tambourin. Presto, E major, 4-4, alla breve. For two piccolos, two bassoons, tambourine and strings. From Act. I of the 1754 version.
- IV. Menuet. Moderato, E major 4-4. For one flute and strings. From the prologue to the original version.
- V. Passepied. Allegro vivace. For strings. Act IV of the original version.
- VI. Chaconne. Allegro moderato, A major, 3-4. From Act. V of the original version.

In places Gavaert has reinforced Rameau's instrumentation.

Nos. 2, 3, 5 and 6 of Gavaert's suite were played at a Thomas concert in Music Hall, Boston, April 29th, 1885. Nos. 2, 3, 5 and 7 were played at a Chickering Production Concert in Chickering Hall, March 23rd, 1904. The entire suite was played at a MacDowell Club concert, Mr. Longy conductor, Jan. 29th, 1919.



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Miss Gertrude Marshall, concert-mistress of the Boston Musical Association, was born in Boston. She studied the violin with Charles Martin Loeffler. She is leader of the American String Quartet and concert-mistress of the MacDowell Club Orchestra of this city. She won the medal for solfege at the Longy School of Music in 1917. She was soloist with the Boston Symphony Orchestra in Sanders Theatre, Cambridge, Feb. 6th, 1913. She has given recitals in Boston and other cities.



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III. Orientale. Andante, 2-4.

II.

The scale used in this piece, of Byzantine derivation, partakes of the nature of G minor, with F-natural, and D minor, with C-sharp. There is the effect of a tonic centre which is at times D and at other times G.

IV. Chanson et danse negre. Andante—Presto, A major and G major, 2-4.

This suite of four characteristic pieces was composed for Joseph Adamowski of the Faculty of the New England Conservatory of Music, to whom it is dedicated. The "Orientale" and "Andante et Danse negre" were performed for the first time at a concert of music by American composers given by Mr. Adamowski's Ensemble and Quartet classes in Recital Hall, New England Conservatory of Music, June 14th, 1917. The suite is now performed for the first time in public and in its entirety.

I. Prelude triste. Molto moderato, E minor, 2-2.

Mr. F. Stuart Mason was born in Weymouth in 1883. He received his early training as a musician at the New England Conservatory of Music. After graduating from that institution he studied in Paris with Isidore Philippe, Raoul Pugno, Andre Wormser (piano), and Andre Gedalge

(counterpoint and composition). He is a member of the faculty of the New England Conservatory of Music and instructor in harmony at the Longy School of Music. He has been active in this city as pianist, teacher, composer, and conductor of concerts of early French and English music for ancient instruments.

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Three Movements from Serenade in A Major, Op. 16 - Johannes Brahms

This Serenade, an early work, was composed in 1859 and revised in 1875. It is scored for two flutes, two oboes, two clarinets, two horns, two bassoons, violas, 'celli and basses. It was played for the first times in Boston by the Boston Symphony Orchestra, Wilhelm Gericke conductor, Nov. 5th and 6th, 1886. Early as it is, it has the complete characteristics of Brahms orchestral style. It is quiet in coloring, long of line, and in the greater number of the movements there is closely woven counterpoint.

I. Allegro moderato. A major, 4-4, alla breve.

The movement is in sonata form and somewhat pastoral in mood. The opening phrase, played by clarinets and bassoons, then flutes, is taken up, eight measures later, by violas and 'celli, while flute and clarinet proceed with a counter figure. The second theme is played by the clarinets in 3rds over a pizzicato accompaniment of strings. In the recapitulation this second theme is played by violas and 'celli against a quarter-note figure of the bassoons. There is amplification of this material and a quiet conclusion.

II. Adagio non troppo. Molto espressivo, A minor, 12-8.

The mood is one of the melancholy. A long phrase typical of Brahms in a certain vein serves as an expressive accompaniment and an emotional index to the movement. Over this a song is sung by flutes and first clarinet, with imitation in the 3rd measure by the second clarinet. This material is extended, until a repeated cry of windinstruments, over the tremolo of the lower strings, leads to the statement by the horn, in the key of A-flat, of a new theme. A striking passage for wind-instruments alone precedes the free repetition of the preceding material. There is a return through the key of C minor to that of the opening.

Rondo. Allegro vivave, A major, 2-4.

This is a joyous rondo on three themes, the first of which, preceded by an exultant shout of a 4th, is played by wind instruments over pizzicati of lower strings. The second theme in E minor, is for clarinets and bassoons with answering triplet figures of the strings. The third theme, a short, lyric phrase, heard first in the key of E major, is tossed about, from oboe to horn, from horn to other wind instruments. All this thematic material, in which a characteristic alternation of two-eighths and three-eighths in a triplet is often observed, is developed with much spirit and humor to the end.

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Three Poems by Stephane Mallarme

Music by Maurice Ravel

Ravel set these poems in 1913. "Soupir," composed at Clarens, and dedicated to Igor Strawinsky, bears the date, April 2nd, of that year. "Placet futile," dedicated to Florent Schmidt, was composed in Paris in May, and "Surgi de la croupe et du bond," dedicated to Eric Satie, at St. Jean-de-Luxe, in August. The first public perform-

ance of the "Trois Poemes" was by the Societe Musicale Independente, Jan. 14, 1914. A semi-public performance was given in America at the Pittsfield (Mass.) Music Festival, founded and maintained by Mrs. Elizabeth Coolidge, Sept. 27, 1919.

The scoring is for mezzo-soprano, string quartet, two flutes, two clarinets, and piano.

I. Soupir. Lent, 4-4.

Mon ame vers ton front ou reve, o calme soeur, Un automne jonche de taches de rousseur Et vers le ciel errant de ton oeil angelique Monte, comme dans un jardin melancholique, Fidele, un blanc jet d'eau soupire vers l'Azur!—Vers l'Azur attendri d'Octobre pale et pur Qui mire aux grands bassins sa langueur infinie Et laisse, sur l'eau morte ou la fauve agonie Des feuilles erre au vent et creuse un froid sillon, Se trainer le soleil jaune d'un long rayon.

Of this poem Arthur Symons has made the following translations, "The Symbolistic Movement in Literature," Constable and Company, London.

Sigh

My soul, calm sister, towards thy brow, whereon scarce grieves
An autumn strewn already with its russet leaves,
And towards the wandering sky of thine angelic eyes,
Mounts, as in melancholy gardens may arise
Some faithful fountain sighing whitely towards the blue!
—Towards the blue pale and pure that sad October knew,
When, in those depths, it mirrored languors infinite,
And agonizing leaves upon the waters white
Windily drifting, traced a furrow cold and dun,
When, in one last ray, lingered the yellow sun.





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Princesse! a jalouser le destin d'une Hebe Qui poind sur cette tasse au baiser de vos levres, J'use mes feux mais n'ai rang discret que d'abbe Et ne figurerai meme nu sur le Sevres.

Comme je ne suis pas ton bichon embarbe, Ni la pastille ni du rouge, ni jeux mievres Et que sur moi je sais ton regard clos tombe, Blonde dont les coiffeurs divins sont des orfevres!

Nommez nous..toi de qui tant de ris framboises Se joignent en troupeau d'agneaux apprivoises Chez tous broutant les voeux et belant aux delires.

Nommez nous..pour qu'Amour aile d'un eventail M'y peigne flute aux doigts endormant ce bercail, Princesse, nommez nous berger de vos sourires.



Mr. Symons pronounces the later poems of Mallarme untranslatable. There is a new technic, almost a new language. There are elisions, not only of phrases, but of the bridges from thought to thought—thought, or sensation, so elusive and subjective that it may hardly be

transfixed by words. The following may serve as a very rough indication of the poet's meaning.

Fruitless Petition

The poet contemplates a beautiful woman, surrounded by admirers, whom he addresses as "Princess." He is jealous of the Hebe painted on the rim of the cup where it is touched by her lips. His passion is vainly spent, since he is of no importance in her eyes. He may occupy neither the "discreet rank of an abbe," nor may he figure, nude like the Hebe, on the cup of Sevres.

Nor can he be powder-puff, beauty spot, or rouge. She has glanced at him but once, and forgotten him. Her golden coiffure is as the work of divine jewelers.

"Appoint us," cries the poet...He listens to the soft laughter which ripples from "raspberried" lips, he adores the smiles which follow each other like gentle lambs assembling at the behest of Beauty, lambs which are fed by declarations and which bleat in response to passionate avowals.

"Appoint us"...He would figure on that fan which is as a winged messenger of love, he would fain figure there as a shepherd, a pipe in his fingers, guardian of the flock. "Appoint us, Princess, shepherd of your smiles."

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III. Surgi de la croupe et du bond. (From "Plusieurs sonnets). Lent, 9-8, 12-8, 3-2, 4-4, 3-2, 5-4, etc.

Surgi de la croupe et du bond D'une verrerie ephemere Sans fleurir la veillee amere Le col ignore s'interrompt.

Je crois bien que deux bouches n'ont Bu, ni son amant ni ma mere, Jamais a la meme Chimere, Moi, sylphe de ce froid plafond!

Le pur vase d'aucun breuvage Que l'inexhaustible veuvage Agonise mais ne consent.

Naif baiser des plus funebres! A rien expirer annoncant Une rose dans les tenebres.

The following interpretation, by Vance Thompson, is sympathetic. ("French Portraits," Richard Badger & Co., Boston.)

"There is on the table a vase, delicate, fragile, in which lately the flowers stood radiant. The poet perceives it. He considers its exquisite form, daintily turned; the shapely flanks which seem to throb. He observes the neck rising gracefully to end in sudden interruption. Sadly the poet muses that no flower is there to console his bitter vigil. And here, I take it, is the point of poetical

departure. Why, then, cannot he find in himself, the poet, this flower which he desires? Can he not by his sovereign will evoke one flower? No doubt by his very birth he is condemned to this inefficiency; an antique and heritary inertia cumbers him. No doubt his parents neglected to dower him with this power of evocation, neglected to drink at the fecund spring of chimera; and so the spring is dry. The poet agonizes, and in vain. The vase is empty. For him there is only sad vacuity, empty; and his revolt is empty. He cannot summon the dead."

Technical analysis of these compositions would be impossible by the standards of any acknowledged harmonic system, and in any event would be of little avail to the listener, whose concern after all, is not what the music is made of, but what it says. The question is, Does the composer successfully create and maintain a mood or an impression of beauty? Ravel (born in Ciboure, Basses Pyrenees, March 7, 1875) an ardent innovator, employs unusual and daring harmonic combinations and instrumental colors with such virtuosity that the result may well appear to us, in 1919, as a new artistic language, having laws, obeying principles of its own. Yet it might be shown that with all its subtlety and strangeness this music

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is directly related to and descended from the compositions of Jean Philippe Rameau, and, back of him, from the very sources of French art.

To Mr. Edward Burlingame Hill, writing not of a performance but a study of the score (The Art of Music, Vol. 5), these three songs are "the most remote from conventional expression of anything that Ravel has done. He seems here even to be creating a new sort of melody, one which has few elements of formal regularity but is rich in sensuous loveliness. The accompaniments of these songs are elaborate in the extreme. What the ultimate artistic value of them will be cannot be told until they have been generously tried out by experienced singers. But they certainly give the musician pause. They, along with certain recent orchestra works, prove that Ravel is a man of immense energy, of an artistic genius that cannot be curbed, altogether one of the important men in modern music."

Some would say that through Mallarme and Ravel the arts of poetry and music had in this place exchanged characteristics. The 'Symbolist' poets of modern France, of whom Mallarme was a leader and a patron saint, were indeed musicians with words. Incidentally, they had been fascinated with Wagner's theories of the union of different arts, and they sought, by means of the delicate sonorities, the subtle and liberated rythms, the illusive, indistinct images of their verse, "to depict the frail, the exquisite and fugitive movements of the soul as these necessarily blend with the external appearances which our sense perceives. In this aspect, in sober truth, nature is an array of symbols of the soul's life. These symbols and their subjective content the new school sought to render in fluid and trembling forms, in the haunting music of a flexible versification." (Ludwig Lewissohn).

"Description is banished," says Mr. Symons, "that beautiful things may be evoked, magically; the regular beat of verse is broken in order that words may fly, upon subtler wings. Mystery is no longer feared, as the great mystery in whose midst we are islanded was feared by those to whom that unknown sea was only a great void. And as we brush aside the accidents of daily life, in which men and women imagine that they are alone touching reality, we come closer to humanity, to everything in humanity that may have begun before the world and may outlast it."

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DAILY $\begin{cases} 9 \text{ to } 12 \text{ A. M.} \\ 2 \text{ to 5 P. M.} \end{cases}$

Mallarme (1842-98) lived modestly, disdainful of material success, caring only for his art. He was of course a butt of hostile or superficial criticism, but the time came, before his death, when he was acclaimed.

"In one of his books," says Vance Thompson, "Verlaine classes Mallarme among the 'poetes maudits.' He was anything but that,—this studious and reasonable gentleman. Into his life there came no tragic and vagabond fervors, as in his poetry there is neither anger nor dirt. His books brought him little money; and he lived on his collegiate stipend, modestly enough, in an apartment near the Luxembourg. His family consisted of a wife and daughter. It was his daughter who drove the famous donkey-cart,—the price of a poem that by some chance had been bought and paid for. Mallarme lived very quietly. He made few acquaintances. It was as difficult to see him as any man in Paris. His opinion of the interviewer was Luther's opinion of the devil. And yet to those who had gained his friendship he was a rare friend, indulgent, stanch, and tender. Notwithstanding the intransigeance of his theories, no man was readier to recognize the talent of the others. He was a friend of the Goncourts, he loved Daudet, he appreciated Zola, and the most magnificent tribute laid upon poor Villier de L'Isle Adam's tomb was Mallarme's funeral oration. In the days when in France it was a crime against patriotism to praise Wagner, Mallarme not only defended his work, but defended it with the prescience of one who foresaw its tendency. He fought for Manet, Rodin, and Degas, when every man's hand was against them. He discovered Cheret. He introduced Maeterlinck to fame."

"Americans will not willingly forget that it was due to Mallarme that Whistler's masterpiece—the portrait of his mother—found a home in the Luxembourg."

Mallarme's famous meetings held during the '80's at his home in the Rue de Rome, Paris, were frequented by the most talented and advanced artists of the rising generation, by poets and writers, by painters and musicians. The influence these meetings and the literary productions which they stimulated exerted on the development of modern French music has not yet been sufficiently studied and emphasized. It is quite possible to account for the musical origins of the style of Debussy, of Ravel, and

others of their ilk. There is direct and documentary evidence on this point, in the music of Berlioz, Chopin, Liszt, Chabrier, Satie, the modern Russians, the music of the Far East (a deep impression was made on Debussy and his colleagues by the performance of a band of Javanese musicians who performed at the Paris Exposition of 1889); in the harmonic freedom and the new harmonic resources obtained from a modern analysis of ancient modes; in the artificial "whole-toned" scale and the scales used in the folk-songs of various peoples: in the rythmic suggestions of primitive and exotic music; in the orchestral principles of Rimsky-Korsakoff and other of the Russians, which strongly influenced the composers of France and aided them in their revolt against the instrumentation of the German school. But these musical accomplishments might have fallen far short of fulfilling the artistic tendencies of the nation and the period had there been lacking the inspiration of such poets as Baudelaire, Verlaine, Maeterlinck, Jules Laforge, Gustave Kahn, Stephane Mallarme. The incredibly precise recording of the most fugitive impressions achieved by leading French composers; the profound mastery of form which underlies a new freedom, an incomparable fluidity of expression, is to be traced to its spiritual and even

technical origins in the verbal music of the Symbolists and other kindred influences in French literature. Had the life and works of Mallarme but one result, namely, Debussy's orchestral masterpiece inspired by the Eclogue, "L'Apres-midi d'un faune," the poet would have made a deathless contribution to art.

In 1913 Debussy composed for voice and piano settings, much simpler in technic than those of Ravel, of "Soupir" and of "Placet futile." It is characteristic of the difference between the two composers that Debussy should have selected as the third song of his set "Eventail," which has, perhaps, a softer poetic sentiment and a less highly intellectualized quality than the extremely subjective "Surgi de la croupe et du bond." To set this latter poem to music is not less than a very daring thing. But Ravel has not feared to attempt daring things in the past, and Ravel is not, as those prone to hasty and superficial conclusions have in past years been willing to state, an imitator of Debussy.

Miss Mary Kent, contralto, or, as some have called her, mezzo-soprano, was born in Detroit, Michigan. She studied with Samuel Slade of Detroit. Herbert Witherspoon in New York, and is now studying with Mme. Sembrich. She made her debut March 22nd, 1919, in recital in Aeolian Hall, New York City.



"Wedding-Cake" - Waltz-Caprice for Piano and Strings, Op. 76. - Camille Saint-Saens

Saint-Saens, now in his 85th year, composed this waltz-caprice in 1885, in honor of the second marriage of his friend, Mme. Caroline de Serres (Montigny-Remaury), to whom the composition is dedicated. Fanny Marceline Caroline Remaury received her first piano lessons from her elder sister, Elvire, who later became the wife of the composer, Ambroise Thomas. Caroline became a brilliant pianist who toured extensively in Europe, a woman much sought after in Paris society, and a warm friend of Saint-Saens. In 1866 she married Leon Montigny, was left a widow in 1872, and in 1885 became the bride of M. de Serres.

A-flat, 3-4. The first theme, of a light, capricious character, is introduced by the piano, with accompaniment

of strings. The answering phrase comes with a sudden enharmonic modulation, and, played by the strings, is of a more singing character. These strains, with modified instrumentation, are repeated, but the answering phrase is now in the key of C major. Measures of transition lead to the announcement, by the piano, of a new, swinging theme in the key of A flat, with accompaniment of running figures for the strings. After another enharmonic modulation the piano has a concluding theme, unaccompanied, in C-sharp minor. There is then free development of material, passage-work, and a reprise of the thematic matter. In the course of this repetition there is a different succession of keys, a much shortened reference to the unaccompanied solo of the piano, and a short, witty coda.



Miss Constance McGlinchee, who was born in Boston, began her musical studies at the Faelten Pianoforte School. Later she became a pupil of Charles Anthony,

and now studies the piano with Carlo Buonamici. In May, 1919, she was awarded a diploma and medal in solfege at the Longy School of Music.

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The cover design of this program is the work of the artist, Denis M. Bunker, who was born in New York 1861 and died 1890. He studied in Paris with Hebert and Gerome. The reproduction from the original sketch has been made possible through the courtesy of Mr. Charles Martin Loeffler for whom it was made.

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Anna GoldenViola
Richard PlattPiano

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Henry Gideon, accompanist Programme notes by Olin Downes

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M. Georges Longy

writes as follows concerning the

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Very truly yours,

(Signed)

G. LONGY

Programme

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I. Tres Modere II. Assez vif III. Adagio IV. Tres Anime et vehement
THE AMERICAN STRING QUARTET (First Performance in America)
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HAYDN
JOHN DENSMOREElf and Fairy
BERNICE FISHER-BUTLER Henry Gideon
RICHARD PLATTSonata for Violin and Piano, B minor
I Allegro II Adagio III Allegro Moderato
NINA FLETCHER and RICHARD PLATT
NINA FLETCHER and RICHARD PLATT
NINA FLETCHER and RICHARD PLATT The American composition voted upon and accepted by the committee.
NINA FLETCHER and RICHARD PLATT The American composition voted upon and accepted by the committee. DEBUSSY Romance FAURE Les Roses d'Ispahan
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NINA FLETCHER and RICHARD PLATT The American composition voted upon and accepted by the committee. DEBUSSY Romance FAURE Les Roses d'Ispahan FAURE Notra Amour BERNICE FISHER-BUTLER Henry Gideon JOAQUIN TURINA Scene Andalouse For solo viola, with piano and string quartet
NINA FLETCHER and RICHARD PLATT The American composition voted upon and accepted by the committee. DEBUSSY Romance FAURE Les Roses d'Ispahan FAURE Notra Amour BERNICE FISHER-BUTLER Henry Gideon Scene Andalouse

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has been formed for the purpose of stimulating the development of young musicians and composers of talent by giving them frequent opportunity of appearing under favorable auspices before the public. Membership in the Association is open to all musicians wherever they live or study, who apply to Mr. Longy and submit to examination by him of their capacities as artists. Those who pass this examination take part in the performances and share equally with all other members of the organization in the financial profits of the concerts, if there be any, at the end of each season. Soloists for these concerts, members of the Association (though distinguished artists will be invited to assist on certain occasions) are chosen by lot, in a manner which makes partiality or favoritism in the appointments an impossibility. At each concert it is intended that a new work by an American composer, preferably a lesser known composer of the younger generation, will be given performance, and if the work has an unusual success there will be opportunity for its performance by the Societe Nationale de Musique de Paris. It is hoped by Mr. Longy that the young musicians of this vicinity will co-operate with him earnestly and enthusiastically in this endeavor to give additional stimulus to the musical life of Boston.

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Notes on the Program and the Soloists



Quartet in A Major, Op. 10

Louis Thirion

This quartet, dedicated to Florent Schmidt, was published in 1910. Louis Thirion was born at Baccarat, February 13th, 1879, of musical parents. He began to study the piano and organ at an early age, and later became a pupil in harmony of Ropartz at the Nancy Conservatoire. In 1898 he became a professor of piano and organ at this institution, a position he still holds. Thirion was twice the winner of the prize offered by the Societe des Compositeurs de Musique, the first time in 1907, with a piano sonata, the second time in 1909, with a trio for piano, violin and 'cello. His first symphony won him the Cressent prize, and was twice played at the Concerts Colonne in 1912. A second symphony has recently been completed by Thirion and will soon be given performances in Paris.

The American String Quartette, Gertrude Marshall, first violin; Ruth Stickney, second violin; Adeline Packard, viola; Hazel l'Africain, 'cellist, was founded by Charles

M. Loeffler and gave its first concert in the Town Hall of Medfield, Mass., Nov. 18, 1908. The members were then Miss Marshall, Evelyn Street, 2nd violin; Ethel Bankart, viola; Mrs. Georgie Pray Lasselle, 'cellist. The quartette gave its first public concert in Boston March 11th, 1909, playing Debussy's Quartet, the Handel sonata for two violins and piano, and the Schumann piano quintette, Henrich Gebhard, pianist, assisting. In 1910 Miss Edith Jewell became viola player and Mrs. Susan Lord Brandegee 'cellist. In 1912 Miss Packard took the place of Miss Jewel. In 1913 Miss Stickney became 2nd violinist and Miss L'Africain as 'cellist, completed the present membership in 1915. In 1912 the American String Quartette made a tour in the West and in 1917 played in Texas and the South. The quartette, assisted by Miss Renee Longy, pianist, gave the first performance in America of Jean Hure's Piano Quintette at a special concert of Hure's compositions given by Mr. Longy in Jordan Hall, Feb. 7th, 1917.



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Recitative, "Nice, che fa? Che Pense?" and air "Se pensa teche mi mono."

George Frederick Handel

Arranged by Samuel Endicott

This recitative and air, which, as arranged from the figured bass by Mr. Samuel Endicott, is now sung for the first time in public, is to be found in the second volume of Italian cantatas for solo voice with instrumental accompaniment in the Chrysander edition published in 1887. The date of the composition of this air, one of many fragments which Chrysander collected, and one which shows clearly how much Handel profited from Italian influences in his art, is unknown. Mr. Endicott has harmonized several of the melodies from Chrysander's volume, and has "tried," in his own words, "strictly to adhere to the Handelian tradition."

Of the Italian verse Mr. Endicott has made the following translation:

RECITATIVE

Answer, winged god, now that I far from her. I know that thou could's't tell me
That the desire to see me once again
Does not trouble her in vain,
And that she laments where'er she goes;
I know that with sweet words
My beautiful one would like
To assure me of her faith in my constancy,
That the sweet hope of being mine comforts her,
And I can almost hear her speak thus,
But it is small comfort.

Air

If you think that I am dying, I could tell you, Nice mine, That, happy in my martyrdom, I might then perchance die, All passion and pain.

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This the 3rd of the 12 Conzonets published in London in 1796. The words are by Mrs. John Hunter. Haydn changed the order of the verses, the first verse of the present arrangement having the second verse of the original poem.

My mother bids me bind my hair, With bands of rosy hue, Tie up my sleeves with ribands rare, And lace my bodice blue.

For why, she cries, sit still and weep. While others dance and play? Alas! I scarce can go or creep, While Lubin is away.

'Tis sad to think the days are gone, When those we love are near! I sit upon this mossy stone, And sigh when none can hear.

And while I spin my flaxen thread, And sing my simple lay, The village seems asleep or dead, Now Lubin is away.

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The Poem is by Mary Gardenia

O'er the earth an Elf and Fairy Wander in the forest glade, Tra la la la, Tra la la la.

Speaking gently to the flowers, Sipping dew beneath the shade, Tra la la la, Tra la la la.

Dancing in the shimm'ring twilight, Leaping over rock and rill, Roguish little Elf and Fairy, Always happy, never still.

Fairyland so bright and cheery, Moonbeams love to linger there; 'Tis the children's happy playground, Sweet contentment everywhere.

Like a Little Elf and Fairy Let us too be bright and gay, Tra la la la, Tra la la la.

Make our hearts a fairy garden, Where sweet thoughts will bloom each day, Tra la la la, Tra la la la.

Mrs. Bernice Fisher-Butler was born in Evanstown. Illinois. She studied singing with Carleton Hackett of Chicago. She studied in Europe in 1909 and 1910 with George Ferguson, who now teaches at the New England Conservatory of Music, and Jean de Reszke. She made her debut with the Boston Opera Company Dec. 19, 1910. as Frasquita in "Carmen." On the 2nd of December, 1911, she took the part of Micaela in the same opera. Other roles in which Mrs. Fisher-Butler (Bernice Fisher) appeared with the Boston Opera Company were: First Sylph, in "The Pipe of Desire" (Jan. 6, 1911); the Dewman in "Hansel und Gretel" (Feb. 4, 1911); Ellen in "Lakme" (Feb. 25, 1911); Magdalena in "The Sacrifice" (Mar. 3, 1911); Annina in "La Traviata" (March 11, 1911); Crobyle in "Thais" (Dec. 6, 1911); Le Petit Yniold in "Pelleas et Melisande" (Jan. 10, 1912); Gretel in "Hansel und Gretel" Jan. 27, 1912); Poussette in "Manon" (Feb. 2, 1912); Jane in "Germania" (Mar. 15, 1912); Une Petite Fille in "La Habanera" (Mar. 22, 1912); Olympia in "The Tales of Hoffman" (Nov. 25, 1912); Le Petit Chaperon Rouge in "Le Foret Bleu" (Mar. 8, 1913.)





American String Quartette

GERTRUDE MARSHALL, Violin

ADELINE PACKARD, Viola

RUTH STICKNEY, Violin

HAZEL L'AFRICAIN, 'Cello

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Sonata for Piano and Violin in B Minor

This composition was played for the first time by Harrison Keller and Stuart Wille in Steinert Hall, May 1st, 1916. We are indebted to Mr. Platt for the following analysis:

"In this sonata the classic form has been followed with a certain degree of conservatism. The first movement is built on the usual lines, with perhaps a more lengthy and elaborate treatment of the development section, which begins with a pedal bass and a fragment of the first theme for background. Then follows a restless development with more and more rapid changes of tonality until the climax is reached, which finally becomes subdued and leads into the exposition of the second theme with a free treatment. An organ point on F-sharp leads back to the principal theme. The coda is long and is twice interrupted by a sort of sombre chorale motive. The movement ends brilliantly.

"The Adagio is in free song form. The last movement is a Rondo on three themes. It opens with a friendly theme which is taken up by the violin and is followed by a short episode leading into the more sprightly second theme. A brief canon passage for the piano and violin is a bridge to the third theme. After a long episode the third theme returns and a brilliant coda closes the movement."

Mr. Platt was born in St. Louis in 1877. He studied the piano with Nellie Strong Stevenson of that city and harmony with Professor Jackson of London. In Berlin he continued his studies with Barth and Stepanoff (piano) and Urban (composition). In the seasons of 1902 and 1903 he gave recitals in Berlin, Dresden, and Leipzig. He was soloist at the Richard Strauss Festival in London in May, 1903, when he played Beethoven's C minor piano concerto with Mengelberg as conductor, and Liszt's "Hungarian Fantasia," under the baton of Richard Strauss. Mr. Platt's Suite for String Orchestra was played for the first time in 1900 by the Berlin Tonkunstler Verein and in the following year by the Berlin Phulharmonic Orchestra. Returning to America Mr. Platt gave his first Boston recital in Steinert Hall in November, 1903. In addition to his Suite and Sonata Mr. Platt has composed a number of piano pieces in small forms and songs.

Miss Nina Fletcher was born in Aver, Mass. She studied the violin with Mr. Loeffler in Boston and with Edouard Bron in Paris, where she gave a recital with George Harris. tenor, May 25, 1909. Miss Fletcher made her Boston debut at a Chickering Production concert, March 23, 1904, when she played Bruch's G minor concerto, B. J. Lang conducting. She gave her first Boston recital Dec. 5th, 1906. She played Bruch's D minor concerto with the Boston Symphony Orchestra in Sanders Theatre, Cambridge, April 1, 1909. In the seasons of 1913-14 and 1918-19 she toured as solo violinist with Mme. Schumann-Heink in the United States and Canada. Since 1906 Miss Fletcher has given many recitals in Boston and other cities: three sonata recitals with Richard Platt (Nov. 28. Dec. 12 and 17, 1910); and has taken part in the exposition of classic and modern chamber music with Arthur Whiting and other assisting artists in Eastern colleges during the season of 1912-13.

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Romance

Achille Claude Debussy

The French Poem is by Paul Bourget

Soul of lightest breath, but enduring,
Soul so gentle, perfume exhaling
Of lilies fair;
The precious bower of thy dear thought,
A garden gay-ah, whither is it borne away—
This soul so divine of a flower.

Or is the perfume that remaineth
That heavenly sweetness yet retaineth
Of days, when thou my heart did'st hold,
As in celestial influence lying
Of rosy hope, of love undying, of supreme delight
And peace untold.

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Les Roses d'Ispahan (The Roses of Ispahan)

Gabriele Faure

The French Poem is by Leconte de Lisle

This English translation, by Alexander Blaess, is published in Volume I of 100 Modern French Songs, edited by Philip Hale of Oliver Ditson's Musicians Library, and is reprinted here through the kind permission of the Oliver Ditson company.

The rose of Ispahan in its green moss enfolded, Jasmine white of Mossoul and orange blossoms pale, Have not as fresh a perfume, nor so sweet a fragrance, O fairest Leilah! as thy zephyr breath.

As coral are thy lips, and thy silvery laugh Shames the spring as its ripples purl in song melodious, The gentle wind, that softly sways the orange tree, The joyous warbling bird, that dwells in leafy cradle.

Oh Leilah! since in a sudden winged flight Each dear caress has flown from thy lips honeyed sweetness, All the perfume has waned from the pale orange tree, Barren are rose and jasmine of their balmy fragrance!

Oh, let thy budding love, that butterfly so frail, Again upon my heart alight in docile bondage. And thus restore its perfume to the orange tree, To Ispahan's fair rose
In its green moss enfolded.

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The French Poem is by Armand Silvestre

- Our love is a delicate thing, like the perfume that the wind gathers from the tips of the ferns, that one may breathe in dreaming;
- Our love is a thing of charm, like the songs at dawn, in which there is no sorrow, in which there trembles an uncertain hope;
- Our love is a sacred thing, like the mysteries of the wood, where trembles an unknown soul, where the silences have voices;
- Our love is an infinite thing, like the paths of the sunset, where the sea, meeting the sky, goes to sleep under the setting sun;
- Our love is a thing eternal, like that which a conquering god has touched with wings of flame, like all that comes from the heart.

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The "Scene Andalouse" is in two movements, and the first movement has several subdivisions which are connected and form what is virtually a three part composition with introduction. This introduction, "Crepuscule de soir" begins with a statement by the piano of a brillant phrase heard again, in slightly altered form, at the beginning of the second movement. The tonality most frequently obtaining in this introduction is D minor. The tempo is Allegretto mosso, 6-8. This leads into the "Serenata," Allegro, 3-4. The key is F minor. As a kind of trio, in a somewhat quieter vein, is the "Mouvement de Habanera," F major. There is then a return to the music of the "Serenata."

The second movement, "A la Fenetre," is the key of D minor, 6-8 and 3-4 rhythms predominating. There are surprising rhythmical and harmonic effects, and there

are references to the theme of the Habanera and other themes of the opening movement.

Turina, himself an Andalusian, was a pupil first of D. Evaristo Garcia Torres, chapel-master of the Cathedral of Seville; then of Jose Trago of Madrid, and finally of Vincent d'indy of the Schola Cantorum of Paris. Of d'Indy, Turina is a fervent admirer, considering him a worthy musical descendant of those great masters of structure, Bach and Beethoven. But it would seem that Turina had not sacrificed his own individuality or aims in art, despite this worship. Since the death of Albeniz and the unfortunate Granados, who went down with the Sussex in 1916, Turina is considered by French critics as one of the most important Spanish composers of

the new school, whose ideal it is to produce compositions based on folk-music and inspired by national scenes or legends, which shall be distinctively representative of Spain. Compositions by Turina have been played in America by George Copeland and Ernest Schelling, pianists who have been attracted to the brilliant and exotic productions of the modern Spanish school. Among Turina's principal compositions are these: piano, "Album de Viage," "Trois danses Andalouses" (Petenera, Tango, Zapateado); Suite, "Sevilla"; "Recuerdos de mi rincon (Tragedia comica para piano)"; "Coins de Seville"; "Sonata romantique sur un theme Espagnol"; Chamber music, String Quartet; Piano Quintet in G; "Scene Andalouse." There is a set of songs, "Rima." Turina's orchestral work, "La Procession del Rocio" was published in 1912, and performed for the first time in America by the MacDowell Club Orchestra of this city, Georges Longy conductor, April 10, 1918, in Jordan Hall. This work was described by Debussy as a "Luminous fresco." An opera, "Feo y con Gracia," which made its appearance in 1905, is highly spoken of. Turina is now, or was until very recently, a professor at the Madrid Conservatory.

"La Procession del Rocio" was announced for performance on the 13th of November, 1919, by the New York Symphony Society. Certain of the reviewers wrote indignantly about the new music of the young Spaniard. It was then discovered that at the last moment the overture to Lalo's opera, "Le roi d'Ys," a long established work, had been substituted for the composition of Turina!

Mrs. Anna Golden, violist, was born in Boston. She studied the violin with Jacques Hoffman and Felix Winternitz, and the viola with Emile Ferir. She is viola player of the Durrell String Quartet and is first viola of the MacDowell Club orchestra of this city and the Boston Musical Association.

The Boston Ensemble Club, Hildegarde Brandegee violinist, Marjorie Patten Friend violoncellist, and Marion Hyde, pianist, has grown from performances of chamber music given for many seasons in the studio of Edith Rowena Noyes Porter Greene of this city. In the performances the three players who this season desire to extend and widen their field often took part. Miss Brandegee, born at Leavenworth, Texas, studied among other teachers with Cesar Thompson and Leopold Auer. She

made her debut in recital in Brussells, March 31, 1911. She gave her first American recital in Boston in Steinert Hall. Feb. 25, 1913. She has since given recitals in New York and other cities and has appeared as soloist with the Hartford Philharmonic Orchestra and the Detroit Symphony Orchestra. Mrs. Friend studied the 'cello in Boston with Laura Webster and in Europe (1910-1914) with Anton Heking and Josef Press. In Europe she appeared in recital and on four occasions as soloist with orchestra. During the war she played in camps and hospitals of the Allies. She has taken part since her return to America in many private and semi-public performances. Miss Marion Hyde, born in Melrose, has studied the piano with Carlo Buonamici, George Copeland, Heinrich Gebhard, and Hans Ebell. She gave her first public recital in Jordan Hall, Dec. 5th, 1919. She has received her entire musical education in America.

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Jordan Hall - Wednesday Evening, February 25, 1920 At 8.15 o'clock

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2.	Introduction and Allegro
3.	a. Oriental Chant (Josua Navine)
	b. Chanson Hebraique Rimsky-Korsakolw
	ETHEL FRANK
4.	Three Preludes
	GARLOS SALZEDO
5.	Three Poems for voice and six harps with oboe, horn, bassoon
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	The American composition MARION JORDAN
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Subscription List for another season now open. Tickets for following concerts on sale. Address Richard Newman, Manager, Steinert Building, 162 Boylston St. Phone Beach 1330.

For future advertising in this program apply to Mrs. L. A. Hooper, 36 Glenville Avenue, Allston. Telephone Brighton 1587-M.

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Chamber Pieces. None Too Interesting in seeming contents of the piece. One num-

grammes in Prospect

Transcript Jan, 22, 1920 A71TH the best of good will on the part of everyone concerned, somebreathed itself into the concerts of the new Boston Musical Association. Before them In Jordan Hall sits an obviously friendly and receptive public so interested and well-disposed that a second series of concerts is already announced for next can composer which the Association would season; while particularly encouraging in this audience are the numerous stumnts sonata for violin and plano. Thirion is a and amateurs of the well filled balcony, middle-aged composer, who has seemingly Either a "semi-professional" orchestra fills the stage, as it did a month ago, with assisting singers and assisting planist; or, as yesterday, various players upon stringed instruments or upon the piano, again with ject of this homage, has in no wise inan assisting singer, go to and fro upon it. They range from the well-tested talents spell or profited by the example of the of Miss Marshall or Miss Fletcher as violinists, of Mr. Platt as planist, to the His workmanship seems altogether acayounger abilities of Miss Kent as singer. of Mrs. Golden as player upon the viola, the first movement, a flash of fancy in the Yet, with the single exception of Miss return of a songful motiv in the scherzo Kent, last December, they have all seemed and a piquant transition or two in the no more than the conscientious executants finale. He is curiously dull-eared to conof a well-studied but laborious task.

Time and again, as director of concerts. Mr. Longy has put together notably interesting programmes, especially when novel music was in hand. He used to do so for his own Longy Club, for his larger "semi-ground. His motivs are placidly commonprofessional" orchestra. He does so still place; so also are the moods and the for one of the semi-private musical clubs Not neither the one nor the other of his programmes, thus far, for the Boston Musical Association, which is much nearer his mind and heart, has been of sustained and stimulating Interest. Ravel's three songs for voice and a few instruments saved the evening of the first concert. Turina's "Andalusian Scene" for viola, piano and string quartet might have done as much, last evening, had not

Themselves and None Too Animatedly ber, or even two or three, do not vitalize longish programmes, and try as the hearer Played, from the Musical Association- may to spur himself into interest, the two Mrs. Fisher-Butler Reappears - Mme. concerts of the Boston Musical Association have not been exactly exhilarating. Peroux - Williams Handicapped - Pro- Dullness is already peeking through a door that ought to be shut hard and fast

For the instrumental part of the concert of chamber-music yesterday two how the breath of life has not vet pieces were played for the first time in America-a quartet for strings by Louis Thirion, one of Ropartz's colleagues in the noted music-school at Nancy, and the "Andalusian Scene," already specified: while the third-the number by an Ameriset in each programme-was Mr. Platt's remained deaf to the newer impulses and manners of chamber-music in France. Though he dedicates his quartet to Schmitt, the eloquent quintet by the obfluenced him. No more has he felt the string quartets of Debussy and Ravel. demic, in spite of a pleasant energy in trasting play of his four voices; even routiniers of the eighteenth and the nineteenth centuries were more deft and fanciful with them. He is seldom minded to aught but a conventional harmonic backprogress they evoke in him. On he plods through the orthodox prescriptions of an academic string quartet of the generation before the last and on plodded with him. the four women of the American String Quartet. To their own credit, to the relief of what may well have been their own tedium, they tried by little strokes of skill and fancy to enliven Thirion's monotonles.

Appreciably more interesting and animated was Mr. Platt's sonata. Practised the performance fallen far short of the it with a piano part that falls smooth and fertile planist himself, he has graced

agreeably and now and then richly upon the ear. He has skill and taste in the disposition of singing violin and adorning piano: he does not lack ease and aptness of means when he would otherwise bland and contrast the two voices. Throughout the plece unobtrusively sustains an audible grace of workmanship. Mr. Platt's motivs, the course through which he leads them, the transformations to which he subjects them, the moods in which he would clothe them are likewise agreeable. Yet warm imagination and propulsive creative verve nowhere quicken this placidly flowing music. Less still did they animate Miss Fletcher's playing of the violin part. Fortunately, Mr. Platt, albeit in his reticent way, felt his cwn music.

And still Turina's "Andaluslan Scene" might have saved the evening had the young people who played it-Mrs. Golden at the solo viola, Miss Hyde at the piano, Mmes. Brandegee and Patten and Messrs. Piston and Goldman for the accompanying strings -commanded the equal virtuosity and sensibility that the music seems to exact. Though still a youngish man, Turina sits high in Parisian estimate of Ilving Spanish composers; while London as well and even Boston (privately) have heard and applauded his "Procession del Rocio," designed as "fresco" in tones. The "Andalusian Scene" Is brief, running In four short divisions, a concentrated and economical music, little stroke upon little stroke, Seemingly with a "Twilight," a "Serenade," an echoed "Habanera" and an episode "At the Window," it would summon atmosphere, suggest picture, waken Illusion. Perhaps it does; for it seemed a delicately shaded, fancifully rhythmed, subtly outlined music, quietly penetrating the hearer like that of other Spanish composers when they shun flamboyance and court adroit inflections. But these fine things and even the literal conveyance of the music to the audience were not for the Innocents who undertook to play it. Not even Mr. Longy's training could infuse finesse and sensibility,

Between these numbers, Mrs. Bernice Fisher-Butler, reappearing at last in a public concert, provided interludes of song-a superfluously resurrected air out of the thick tomes in which Chrysandertireless German!-has enclosed the veriest

fragments of Händel's music-paper; Haydn's "My Mother Bids Me Bind My Hair," familiar and folk-like; Debussy's "Romance," of many glamors; Fauré's "Roses of Ispahan," sensuous and dreamy-Persia diluted in Paris; Fauré's "Notre Amour" variously fanciful, with effort, and Mr. Densmore's gay little ditty of elf and fairy. Mrs. Butler keeps the fragrant personal charm of her days in our vanished opera; her light and silvery tones give familiar pleasure; she is more studious than of old with the refinements of song. The declamation and air from Händel-mere accented or ornamented vocal line-needed ampler powers, a larger manner than are hers; but in all the other songs her volce, her sentiment and her discerning skill gave amlable, equable H. T. P. pleasur

FIRST TIME PIECES HEARD

Second Concert of Boston Musical Association

The Boston Musical Association gave its second concert last night in Jordan The programme consisted of Louis Thirion's quartet op. 10; songs by Handel, Haydn, Densmore, Debussy and Faure, sung by Mrs. Bernice Fisher-Butler; Richard Platt's piano and violin sonata, played by the composer and Miss Nina Fletcher, violinist, and Joaquin Turina's "Scene Andalouse," played by Mrs. Anna Golden, solo violinist, the Boston Ensemble Club, and Messrs. Piston and Goldman, violinist and viola player. The works by Thirion and Turina were played for the first time in America.

IN JORDAN HALL

Boston Musical Association Has Long Program in Second Concert

MRS. FISHER-BUTLER SINGS FROM HANDEL

Herald By PHILIP HALE 1920 The Boston Musical Association, Mr. Longy, director, gave its second concert last night in Jordan Hall. The program was as follows: Thirion, Quartet op. 10 (first time) played by the American String Quartet the Misses Marshall. Stickney, Packard, L'Africain). Songs: Handel, Nice, Che fu? (arranged by Samuel Endicott); Haydn, My Mother Bids Me; Densmore, Elf and Feiry. sung by Mrs. Bernice Fisher-Butler, Henry Gideon, pianist; Platt, violin sonata, played by Miss Nina Fletcher Platt. Songs: Debussy, and Mr. G. Faure, Les Roses Romance; d'Ispahan, and Notre Amour, Mrs. Fisher Butler; Turina, Scene Andalouse for viola, piano and string quartet Wednesday evening, Feb. 25. The Salfirst time), performed by Anna Golden zedo harp ensemble will figure promiviola, the Boston Ensemble Club, Walter nently; Mme. Ethel Frank will sing; Piston, violin, and Hiram Goldman, Miss Marion Jordan will play the flute.

The program was too long and the concert was late in beginning. A chamber concert should not occupy more than an hour and a half at the utmost.

Mr. Olin Downes's interesting notes informed us that Louis Thirion, born in 1879, studied composition with Guy-Ropartz of Nancy, who, in turn, was a

pupil of Cesar Franck The quartet played last night is not an impressive or sensuously beautiful work. The thematic material has not a well-defined profile; the treatment of it is laborious. A constant repetition of insignificant figures frets the nerves. It is evident that M Thirion, having written a piano sonata-it was performed at Paris in 1907 and was a prize composition-in fact M. Thirion has been awarded several prizes and is now a professor in a conservatory-it is evident, we repeat, that M. Thirion having done all this said to himself: "Come now, I must write a string quartet," and he girded up his loins for the task. The result was a diffuse, rambling, uninspired composi-

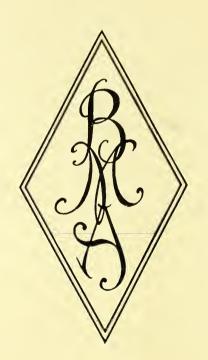
Mr. Platt's sonata had been heard here before. It was a pleasure to welcome the return of that accomplished violinist, Miss Fletcher. "Scene Andalouse was performed in London last June. It consists of four movements, "Twilight," "Serenade," "At the Window," "In the Manner of a Habanera." The suite was then described as not ultra-modern; now picturesque, now sentimental; amiable

Mrs. Fisher-Butler brought with her

pleasant memorics of her impersonations at the Boston Upera House. Handel's recitative and air, found by Mr. Endicott in a volume of Italian cantatas written by Handel, does not show the great melodist. The music is florid, decorative, without full expression of the text. Mrs. Fisher-Butler sang fluently and with clear enuncia-

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Page two

Soloists

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Marion Jordan Flute
Carlos Salzedo Harp



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PROGRAMME NOTES BY OLIN DOWNES

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Owing to the illness of Mr. Griffes and an unavoidable delay in receiving the manuscript parts of the "Poeme for flute and small orchestra" which prevented sufficient time for preparation, the first performance of this composition will take place at the next concert Wednesday evening, March 24th. As an American composition was announced for each Concert, two will be played on the fourth programme.

Programme

1.	SIXTH FRENCH SUITE
	a. Allemande d. Polonaise
	b. Courante e. Gavotte
	c. Sarabande f. Menuet
	g. Bourree
	Salzedo Harp Ensemble
2.	SONGS
	a. ORIENTAL CHANT (Lamentation)Moussorgsky (From Cantata-Josua Navine)
	b. CHANSON HEBRAIQUERimsky-Korsakoff ETHEL FRANK
	Assisted by Small String Orchestra and Harp Ensemble
3.	INTRODUCTION AND ALLEGROMaurice Ravel CARLOS SALZEDO
	For Harp Solo, Flute, Clarinette and Stringed Instruments
4.	THREE POEMS BY SARA YARROWCarlos Salzedo Ecstasy op. 37 Despair Humility
	For Soprano, Six Harps
	1 Oboe, G. LONGY 1 Bassoon, A. LAUS 1 Horn, G. WENDLER
5.	POEM FOR FLUTE AND SMALL ORCHESTRA Charles Griffes MARION JORDAN
	The American composition voted upon and accepted by the committee.
6.	BOLMIMERIECarlos Salzedo
	(Music for a Pantomime) op. 39 Salzedo Harp Ensemble
	Lyon and Healy Harps used by Carlos Salzedo Harp Ensemble



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Founded and directed by Mr. Georges Longy

has been formed for the purpose of stimulating the development of young musicians and composers of talent by giving them frequent opportunity of appearing under favorable auspices before the public. Membership in the Association is open to all musicians wherever they live or study, who apply to Mr. Longy and submit to examination by him of their capacities as artists. Those who pass this examination take part in the performances and share equally with all other members of the organization in the financial profits of the concerts, if there be any, at the end of each season. Soloists for these concerts, members of the Association (though distinguished artists will be invited to assist on certain occasions) are chosen by lot, in a manner which makes partiality or favoritism in the appointments an impossibility. At each concert it is intended that a new work by an American composer, preferably a lesser known composer of the younger generation, will be given performance, and if the work has an unusual success there will be opportunity for its performance by the Societe Nationale de Musique de Paris. It is hoped by Mr. Longy that the young musicians of this vicinity will co-operate with him earnestly and enthusiastically in this endeavor to give additional stimulus to the musical life of Boston.



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Notes on the Programme and the Soloists



Sixth French Suite

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This is the sixth and last of the series of so-called "French" suites which Bach composed while at Cothen, where he labored gloriously from 1821 to 1828. The name of "French" suites was bestowed later and without the concurrence of the composer, "on account," says Spitta, "of the meagre form of their component sections, which, even in external dimensions, adhere as closely as possible to the dance types on which they founded. In this respect they offer conspicuous contrast to the broad symphonic forms of the later partitas and the 'English' suites, as they were called."

"The forms are very simple. Schumann once observed there were some things in the world of which nothing can be said—for instance, of the C major symphony, with fugue, of Mozart, and a few things by Beethoven; if we add of many things by Bach, particularly the French Suites, this still remains quite within Schumann's meaning."

The original order of the pieces in this suite is as follows: I. Allemande; II. Courante; III. Sarabande; IV. Gavotte; V. Polonaise; VI. Bouree; VII, Minuet; VIII. Gigue. Mr. Salzedo omits the finale movement—the Gigue—and reverses the order of succession of the Gavotte and Polonaise, the Bourree and Minuet.

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Modest Moussorgsky

The cantata, "Josua Navine" was composed in 1877. It consisted in the greater part of the expansion of material taken from Moussorgsky's early operatic fragment, "Salammbo" (1860). The English version of the Russian text, by Henry G. Chapman, is reprinted here from Kurt Schindler's excellent volume, "A Century of Russian Music," by permission of the publishing house of G. Schirmer of New York.

Hear ye, Amorea's daughters,
Hear their lamentation unto Canaan
Under Gajem's awful dark and threat'ning brow!

'Neath the walls of Govaona,

Falls the broken crown of Amorea,

Whence are flowing streams of bitter tears.

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This song was composed in 1867. The English version of the Russian text by Henry G. Chapman, is quoted from Kurt Schindler's volume, "A Century of Russian Song," with the permission of G. Schirmer, music publishers, of New York.

I sleep, my heart at break of day can never sleep:
At my threshold waits my love, and calls to me:
Open, my dear one, rise for him who loveth thee!
Morning breaks; the mountain-peaks are all a-glow;
From the grasses, from the mossy trees,
Drops of dew like pearls are hanging,
And their tears of fire, gems of the dawn,
Have bedewed my raven locks.
Shadows of night now hasten to westward away;
Open thy door and come, O fairest love!

Miss Ethel Frank was born in Auburn, Maine. She studied singing with William L. Whitney, Lugi Vannucini, Arnoldo Conti, Ramon Blanchart. She now studies singing with Frederick Bristol of New York and coaches in interpretation with Mr. Georges Longy. She has made many appearances in concert in New England. She made her New York debut in Aeolian Hall, January 8th, 1920.





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Maurice Ravel



The work is dedicated to Albert Blondel. It was composed in 1906, and the first performance was given in Paris by the Cercle Musical, February 22, 1907. The first performance in America was by the Longy Club in Boston, February 8, 1910. The composition opens with a clow introduction, in which there are immediately introduced two phrases, the first played by flute and clarinet,

the second, pianissimo, by the strings, with an answering arpeggio of the harp. This thematic material is the genesis of the entire composition, and is freely treated in the course of the allegro, with the employment of sonorities and bravura passages native to the harp and to the other instruments employed.

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Three Poems by Sara Yarrow, for Soprano, 6 Harps, 1 Oboe, 1 Bassoon, and 1 Horn.

Carlos Salzedo, Op. 37

These songs were sung for the first time in public by Miss Greta Torpadie, who appeared as soloist with the Salzedo Harp Ensemble in Aeolian Hall, New York City, on January 29th, 1920. Other compositions by Mr. Salzedo, then heard for the first time, were his "Bolmimerie," which will be played this evening; his song, Brise Marine," after Mallarme, for soprano, six harps, flute, oboe, 2 bassoons and horn, and a trio of pieces for solo harp, named "Fraicheur," Hallucination," and "Reflets."

The following poems by Sara Yarrow,—the American writer of verse,—wife of William K. Yarrow, an artist of Philadelphia,—have been scored by Mr. Salzedo for soprano voice, six harps, oboe, bassoon and horn.

Ecstacy

In the stillness of ecstacy I wait in the hushing darkness . . . immobile. Falls rain. In crystal strands, Singing with many muted tongues! Gentle music But a little hoarse, like tiny cracked bells. Be still, body! Quiet the coarse rustling of life So that I may hear my thoughts' wild flight, May be pierced by the violent shafts Of the heart's strange light. From its trembling brilliance Winged ecstacies escape. . . They drift away Like the deep sound of a harp: The air around them quivers with exquisite pleasure, Vibrations of delicate fire Follow their trail. . . One by one, they float out of the window And are beaten down by the rain.

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Despair

There is a falling star, streaking the night!

Perhaps it is the star of my love which falls. . . and falls.

Has come the end? As all stars fall in whirl of cosmic dust:

Beloved, you are the pulse of my destiny which I hear beating, beating with the resonance of drums, beating of how once sweetly I drowned in you with suffocating nostrils.

Beloved, where are you?

- (He has fought me with silence and space; such great things to use against one who is little and young and not wise. But then, is he God that he can say to me, "Thy life shall cease?")
- Beloved, I have not cried out! I have waited in a silence that is all wheeling fevers. . .
- Yet I know that in your heart are tears because you have hurt me—and if you would give me the littlest, the most trembling one, that would be happiness enough, Beloved!

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Humility

Do you know my humility,
Glorious one?
do you see how I dream over you,
how I kiss your hands so tenderly
with scarcely a breath?

when despair flashed round me in a black flame, my tears made a prism of beauty of your face; of your wondrous profile chiselled in crystal, of your heaven-colored mouth, which smells, which tastes like a deep, red acanthus bud closed in a hot palm.

You turn from my pain, you hated my pain but through my tears all was beautiful!

Narcisse. . .see yourself in my bewildered eyes! and when you have looked and tired of looking, blind them with two knives of ice, and their last look will bless you, my darling, my darling,

According to information received from Mr. Salzedo's representative these three songs represent "the very first attempt toward the orchestral reforms of tomorrow. Salzedo regards the harp as the basis for a great forward step in orchestral evolution. Briefly, he foresees the in-

troduction of an entire harp section into the orchestra, a section comparable in importance to that of the strings, and calculated to introduce in the orchestra a new element of fluidity, an element not implied by the harp in its present decorative function."

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CARLOS SALZEDO was born April 6th, 1885, in Arcachon, France, of musical parents. His father was basso-cantante at the Paris Opera House, his mother a pianist of talent. In 1892, at the age of seven, Carlos entered the Bordeaux Conservatory. In 1894 he won the first prize in solfege and piano. In the same year he entered the National Conservatory of Paris, being then nine years of age. In 1897 he won the first prize for solfege. It was in this year also that he began the study of the harp under Alphonse Hasselmans, continuing the piano under Charles de Beriot. In 1901, in the final examinations, he won two first prizes on the same day—one for the harp, and one for the piano, "an occurrence unprecedented at the conservatoire."

During the years of 1901-1909, Salzedo toured through France, Spain, Portugal, Switzerland, Germany and Austria appearing as harpist on the same programs. In order to devote more time to the exploitation of the harp, "then a very insignificant instrument," Salzedo decided to abandon the piano. In 1913 he organized an ensemble of seven harps. In February 1914 he formed the Trio de Lutece, with George Barrere, flutist, and Paul Kefer, 'cellist. This trio toured England and during the spring

of 1914. In the fall of that year Salzedo answered the call of the colors and remained in the French army a year, until honorably discharged. As a recitalist and in conjunction with the Trio de Lutece, Salzedo appeared in many cities of the United States. He has played as soloist seven times with the Philadelphia Orchestra under Leopold Stokowski, three times with the Chicago Orchestra under Frederick Stock, and twice with the New York Symphony Orchestra under Walter Damrosch.

THE SALZEDO HARP ENSEMBLE was definitely formed in 1916. This organization has toured through many of the states meeting with great success.

In August, 1919, Mr. Salzedo was appointed chairman of the By-laws Committee of the National Association of Harpists. In January, 1920, he was elected President of this association.

Mr. Salzedo's principal compositions are the following: Piece Concertante for Trombone and Piano, opus 27; Ballade for harp, op. 28; "Playing Water," for harp, op. 29; Variations on an Old Style Theme, for harp, opus 30; 4 "Preludes a l'apres midi dun telephone," for harp, opus 31;

5 Pentarhythmical Preludes, for harp, op. 32; 5 Pentarhythmical Preludes, for harp, op. 33; "The Modern Study of the Harp," containing 5 poetical studies (Schirmer) opus 34; "Enchanted Isles," Symphonic Poem for harp and orchestra, op. 35; Variations Fatidicae, for harp, op. 36; 3 Poems by Sara Yarrow, set to music for soprano, 6 harps, 1 horn, 1 oboe, 1 bassoon, opus 37; 5 Preludes Intimes, for harp, op. 38; "Bolmimerie" (music for a pantomime) for 7 harps, op. 39; "Brise Marine," poem by Stephane Mallarme, set to music for 6 harps, 1 soprano, 1 flute, 1 oboe, 2 bassoons, 1 horn, op. 40; In Preparation: "Poem" for big Orchestra, without harps.

Mr. Salzedo conceives of the orchestra of tomorrow as grouped somewhat in the following manner: a semi-circle of about 35 harps in the foreground; a semi-circle of human voices; in the background, instruments of string, wood, and brass; "the proportion of human voices and other instruments in relation to wood and brass to be worked out by those who have the vision of this orchestral conception."

Mr. Salzedo gave his own views of the character and the future of the harp in the following article which he wrote for Musical America of January 17th, 1920.

The elevation of the musical level of the harp is no longer merely a question of speculation, it has become a tangible reality. Those who do not acknowledge this fact reveal their lack of contact with the music of real interest, conceived for the harp, or, rather, through the harp. It is of the greatest importance to explain why the musical level of the harp has remained so low, and why, but lately, it has attained its present significance.

First of all, it should be understood that the harp is not the most ancient of all instruments, as popularly believed. In fact, in its present form it is the youngest, the newest of all musical instruments, having scarcely any relation with the instrument of that name, or similar name. used by the Egyptians. Then the harp was an instrument having only a few strings, a sounding board of negative carrying power and, of course, no pedal action, precluding thereby the possibility of modulation.

Until the beginning of the nineteenth century the harp was limited to single action, which permitted playing only in a few keys. It was only in 1811 that the Frenchman, Sebastian Erard, with his invention, the double-action harp, made it possible to play in every key. While this perfection of the double-action harp, the principle of which has

not since been changed, remains a most important part of the instrument, the early Erard harp and those of the same period had very little carrying power, and were used mostly for the playing of love ballads, accompaniments, etc. In the early part of the nineteenth century the demands for the harp were few compared with the thousands of demands of today. Therefore many factories of that day were limited in their output of instruments and the realization of their researches was necessarily impeded.

A decided improvement has been made in the last forty years regarding tone, but it is practically only during the last five years that the manufacturers have put on the market instruments of an improved carrying power; and still manufacturers go on perfecting the harp in all its details, reinforcing the sounding board from the point of view of solidity and sound, lengthening the strings, especially the upper one, reinforcing the column and the neck, and procuring better balance of the base, general improvement of the mechanism, etc.

In view of these facts one should not be surprised that the harp does not as yet possess a very large and interesting literature. Composers of the seventeenth and eighteenth centuries could not write intelligently for the harp, which was then in its embryonic state. However, certain composers of that time did write for the instrument, and unfortunately their efforts have led to a misconception. For example, Handel's Concerto for Harp or Organ is a paradox. Mozart, in his well-known concerto for harp, flute and small orchestra used the harp negatively. This charming composition seems to have been primarily written for the harpsichord, as indicated by its fundamentally piano-like characteristics. It was, in brief, Berlioz and Wagner who first gave the harp its individuality. Thanks to their genius, many of its possibilities were sensed. Their audacity was all the more stupendous as the harp of their time was quite incapable of meeting their demands. Like all great visionaries they understood that that which could not be efficiently executed on the instruments then in use would be rendered with the coming of a more developed instrument.

During the latter part of the nineteenth century, the harp was used a great deal in the orchestra but in an almost negative way. He who really penetrated for the first time the elemental nature of the harp, who really used it with that same psychological understanding that he showed in the use of all instruments, was Claude Debussy. With him the harp parts have a real raison d'etre and are built on the essential resources of the instrument. In spite of his having given the harp a more

definite individuality, many other composers of his generation persist in using it without taking advantage of his important revelations. Either they used the harp insignificantly or they wrote an important-looking part with little sonorous result.

The evident worth of the harp has been proven when used either for solo, ensemble or for the basis in chambermusic. If this fact has not been generally recognized, it is less the fault of those who promote the harp in its various roles, than those who persist in continuing in the belief that the harp still holds the unimportant position of former times.

Often a comparison is made between the harp and the piano to the detriment of the former. Rather than try to belittle an instrument, the qualities of which are practically new to the general public, musicians included, it would be more just and discriminating to admit that after all, the piano and the harp of today are the normal result of the same origin. Indeed, in looking backward one cannot help but remark that the piano, before having attained its present form, was successively a variation of the harpsichord tympanon and harp. As was the piano a century ago so is the harp of today—relatively in its infancy. Therefore there is no reason to believe why a similar evolution cannot be wrought in the harp. If one considers the fundamental characteristics of these instruments, one can easily foresee that such an evolution

will be all the more significant. The piano in its present form is one of the most limited of all instruments, in so far as color is concerned, its different sonorities depending mostly upon the pianist. Whereas, the harp even in its present state admits of about twenty distinct tone colors, which can be even further amplified by the skill of the harpist.

There is no sentient musician, after having come in contact with this modern conception as expressed through the modern harp, who can refrain from admitting the most important role the harp is to play in the music of tomorrow. One of the necessary reforms of the orchestra will be the addition of a background of at least twenty harps, used polyphonically, to give that necessary fluidity which the orchestra now lacks. How many musicians, even among the greatest, have taken the trouble to notice the marked evolution of the harp? Most of them are prejudiced. So we must trust that the efforts of the few will mold the opinions of the many.

When we come into the realm of chamber music, with voice or without voice, we find that the harp is bound to play there a still more preponderant part.

The greater part of chamber music is written for the piano as basis. With the exception in a few modern works of chamber music, the marriage of the piano with any string instrument is a fallacy. For instance, a Beethoven sonata for piano and 'cello, considered from the

sonorous standpoint alone, is crude. This anomaly is all the more apparent in passages where the two instruments are used in the form of responses. Were Beethoven alive today he probably would not write in this manner.

In other words, it is more often for practical reasons than for musical ones that the piano is used in chamber music, and it is here that the harp comes in, in its roles as a blending factor in all kinds of instrumental combinations. The significant position that future music reserves for the harp does not mean in the least the annihilation of the piano. On the contrary, the piano like the various harpsichords and tympanons of other days, will always keep its intrinsic value and be used for its more essential pianistic qualities. It will cease to be the *general house-keeper of composers*. Apart from its individual role the piano will always remain the auxiliary instrument for every musician. The piano will be to music what etching is to painting.

Very few of the great pianists have given a colorful soul to the piano. Among those who have utilized the piano as a medium for poetical and philosophical expression are Chopin, Schumann, Liszt, Albeniz, Scriabine, Ravel and Ornstein; they might be called the poets of the piano. It would be impossible to find a better medium for their music than the piano, and their compositions would suffer through transcription. It is a significant fact that

the orchestra works of these composers do not express the full value of their musical ideas—with the exception of Ravel. The piano of Beethoven and Debussy always suggests orchestral treatment.

The harp seems to be the chosen musical symbol of our marvellous epoch of liberation. Its ethereal and earthly qualities of tone and its interwoven vibrations will linger in the imaginative brain. The unlimited resources of its instrumental constitution have already opened a new field in the domain of harmony and a freedom has been achieved, based not on principles unearthed from dry, pedantic treatises, but springing from the beautiful unknown and leading more and more toward the realization of a cosmic expression.

Those who appear with Mr. Salzedo in his Harp Ensemble are Edith Connor, Eva Horan, Clara Mallison, Marie Miller, Irene Perceval, Elise Schlegelmilch.

Miss Connor, who was born on the 4th of July, 1899, and who appeared as a child prodigy before she became a professional harpist, commenced study of the harp with Vincent Fanelli at the age of seven, and later, while continuing her studies at school, became a pupil of Mr. Salzedo

Miss Horan, born in Colorado, Oct. 9, 1895, became interested in the harp in her twelfth year. She studied with Enrico Tramonti in Chicago, studied in Vienna, she be-

came a pupil of Marcel Tournier in Paris before undertaking work with Mr. Salzedo.

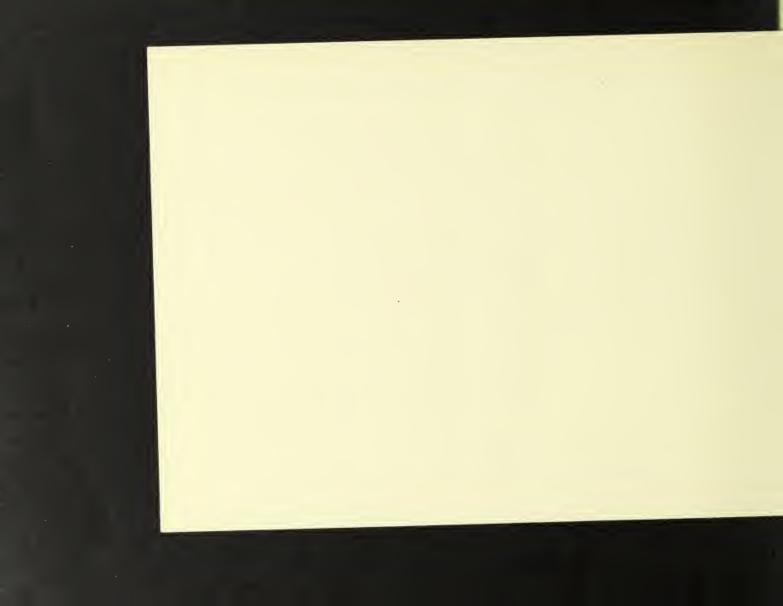
Miss Mallison is a native of New York. She has taught the harp in a number of well known schools in this country and also in Frankfort, Germany. Her American teacher has been Mr. Salzedo. Miss Mallison is spoken of as an accomplished painter as well as musician. She is versatile, for she was during the war a member of the Motor Corps of America, of which she is now a reserve member of the rank of 2nd Lieutenant.

Miss Miller was born in Baltimore in 1897, and commenced the study of the piano at the age of six with her mother, who was a concert pianist. Later she studied the harp with various teachers, prior to becoming a pupil of Mr. Salzedo and a member of his Harp Ensemble. With her two sisters she organized the Miller Trio (harp, violin, and 'cello). She is now teacher of the harp at the Institute of Musical Art, New York City.

Miss Perceval was born in New York, took up the study of the piano in her twelfth year, and commenced her study of the harp with Mr. Salzedo in her fifteenth year, soon gaïning a place in his Ensemble.

Miss Schlegelmilch, born in Marietta, Pennsylvania, began to study the piano in her tenth year, and later studied theory, harmony, and singing at the Sacred Heart Academy at Lancaster, Pennsylvania. She first became interested in the harp through a pupil of Mr. Salzedo's, and now has instructions from Mr. Salzedo himself.

Lucile Johnson was born in Buffalo Dec. 17, 1898. She began the study of the piano at the age of 9. Her first lessons on the harp were with Alfred Holy. She later became the pupil of Carlos Salzedo. She has appeared as soloist in many large cities, notably with the Seattle Symphony Orchestra. Miss Johnson has been instructor at the Ann Arbor Conservatory of Music and has composed for her instrument.



POEME for Flute and Small Orchestra

This "Poeme," which is scored for solo flute, 2 horns, harp, and strings, was composed at the suggestion of Mr. George Barrerre, the noted flutist, during the summer of 1919, and was performed for the first time with Mr. Barrerre as solo flutist, on the 16th of November, 1919, at a concert given by the New York Symphony Orchestra, Walter Damrosch conductor.

The first orchestral music of Charles Tomlinson Griffes to be heard in Boston was his symphonic poem, "The Pleasure-dome of Kubla Khan," played at the Boston Symphony concerts of November 28th and 29th, 1919. Mr. Griffes, considered by many as one of the most brilliantly gifted of the rising generation of American composers, was born at Elmira, New York, in 1884. He studied the piano in that city with Mary S. Broughton. After graduating from Elmira Academy he studied in Berlin with Ernest Jedliczka and Gottfried Galston (piano); with Philipp Rufer and Engelbert Humperdinck (composition). He taught privately in Berlin before his return to the United States. In 1907 he became teacher of music at the Hackley School for boys Tarrytown, New York, a position he now retains. Mr. Griffes' compositions include

a dance drama, "The Kairn of Koridwen," for five wind instruments, celesta, harp and piano, performed for the first time at the Neighborhood Playhouse, New York City, in 1917; a Japanese mime-play, "Schojo," performed by Michia Itow at Alexander Bolm's Ballet Intime, in the same year, in New York; Japanese folk-songs harmonized and scored for small orchestra; Three songs for soprano and orchestra, op. II; Two Pieces for String Quartet, various piano pieces and songs.

Miss Marion Dwight Jordan was born in Ware, Massachusetts in 1898. She received her early training on the flute in Burlington, Vermont, of George H. Wilder. She gave a recital in New York with her teacher, Mr. Wilder, in 1912, where she was presented with a medal by Carl Fischer. Graduating from the Wilder School of Music in 1916, she toured a year as solo flutist returning to continue her studies with Charles De Mailley, of the Longy School. She played solo flute in Kurt Striegler's "Kammer Sinfonie" with the MacDowell Club orchestra, under Mr. Georges Longy's leadership. She is appearing this season in recitals with the Smalley Trio.

Bolmimerie - - - Carlos Salzedo

This music for a pantomime, which lasts about 12 minutes and includes nine tableaux, is imagined by Mr. Salzedo for a drama thrown on the moving picture screen. The basic dramatic idea occurred to him after having attended a rehearsal in Chicago of John Alden Carpenters ballet after the piteous tale of Wilde, "The Birthday of the Infanta," which will soon be performed in Boston. The order of the tableaux conceived by Mr. Salzedo is the following:

- I. A soiree in the middle ages.
- II. Arrival of jesters.
- III. The jesters perform.
- IV. Scene of the wind. Storm.
 - V. Three dancing panels, miming a fugue.
- VI. A Fair.
- VII. Grotesque funeral. Apparition of fantastic animals.
- VIII. The Fair.
 - IX. A soiree in the Middle Ages.

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The cover design of this program is the work of the artist, Denis M. Bunker, who was born in New York 1861 and died 1890. He studied in Paris with Hebert and Gerome. The reproduction from the original sketch has been made possible through the courtesy of Mr. Charles Martin Loeffler for whom it was made.

Boston Musical Association

The Fourth Concert will take place

Jordan Hall

- Wednesday Evening, March 24, 1920
At 8.15 o'clock

Programme of Chamber Music



EUGENE GOOSSENS.......Two Sketches for String Quartette

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The final concert of the first season will be Wednesday evening, April 28.

Programme of Orchestral Music

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Subscription List for another season now open. Patrons subscribing to the season tickets (floor seats) will comprise the supporting membership of the Boston Musical Association.

Tickets for following concerts on sale. Address Richard Newman, Manager, Steinert Building, 162 Boylston St. Phone Beach 1330.

For future advertising in this program apply to Mrs. L. A. Hopper, 36 Glenville Avenue, Allston. Telephone Brighton 1587-M.

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SOLOISTS WITH HARP ENSEMBLE

Novelty Concert by Boston Musical Association

POST BY OLIN DOWNES

The Boston Musical Association, Georges Longy founder and musical director, gave its third concert last night in Jordan Hall. Carlos Salzedo, the noted harpist, and his harp ensemble, and Miss Ethel Frank, soprano, were the soloists. Mr. Salzedo's settings of three poems by Sara Yarrow, for soprano, six harps, oboe (G. Longy), bassoon (A. Laus) and horn (G. Wendler), and the same composer's "Bolmimerie" (music for a pantomime), for harp ensemble, were heard for the first time in this city.

ONE NUMBER POSTPONED

In addition to the songs by Salzedo, Mlss Frank sang the Oriental chant

trom Moussorgsky's cantata, "Josua Navine" and Rimsky - Korsakoff's "Chant Hebraic." Mr. Salzedo, with his corps, assisted in the accompaniments of these songs, scored differently than the accompaniments planned by the composer. The programme opened with Each's 6th French suite for hapischord, arranged by Mr. Salzedo for his ensemble. It also included Ravel's introduction and Allegro for harp solo, flute, clarinet, and stringed instruments.

It had been intended to perform Charles Griffe's "Poeme" for flute and crchestra, but a delay in the arrival of the instrumental parts compelled the Boston Musical Association to defer this performance until its coming concert of March 24.

Too Full and Rich

Mr. Longy is to be commended for introducing Mr. Salzedo, a remarkable harpist, a past master of every resource of his instrument, in this city. Mr. Salzedo was admirably supported by his ensemble which includes Edith Connor, Eva Horn, Clara Mallison, Marie Miller, Irene Perceval, Elise Schlegelmich and Lucile Johnson.

Bach's suite was played with taste and technical precision. Mr. Salzedo feels that harps come nearer the original quality of the harpischord than the modern plano, and so he arranged this beautiful old harpischord music for his harns. Tasteful as was the performance, we would prefer either the harpischord, if we were going antiquarianizing, or the modern piano. Because the sonority of the harps is too full and rich, especially in the lower parts, for a harpischord effect, while the piano, if it is far from Bach's instrument, nevertheless presents this music effectively to modern ears.

Mr. Salzedos Technique

In Ravel's brilliant piece the technic, the musical mastery of Mr. Salzedo were made fully evident. He is fanatically attached to his instrument. Doubtless Ravel would have been pleased with his performance. Mr.

Longy conducted an excellent ensemble.

All went brilliantly, and it was good to hear again a composition of Rayel which, if not among his greatest works, has his characteristic modernity and consummate command of means.

But Mr. Salzedo's compositions for harp ensemble, while they displayed some interesting harp effects, are as music very horrible-discordant, experimental, wandering, leading nowhither. It is musle "fit to be tied." It ought to be tied, so that it would have a base, a beginning, end, and object in its operations. As for Mr. Salzedo's belief in what he feels to be the as yet undeveloped possibilities of the harp as an orchestral instrument, we had the chance of hearing how a harp sounded with paper on the strings, or when struck, or plucked, or handled in other ways. The fact was that the harp remained an instrument of limited capacities, or at least seemed to do so last night. There may be an effect, a trick or two, unexploited.

Eut if there really is for the harp a future as yet unperceived by the general public, that fact was not conclusively demonstrated by Mr. Salzedo as composer. When the harp was most fascinating was in Ravel's piece, Ravel, who got a great deal out of the harp in combination with other instruments and made little fuss about it. Again Mr. Salzedo amazed and delighted his audience by the tonal beauties and the virtuoso skill of his playing of two encores—compositions of his own for his

own instrument. Miss Frank had a terrible task in singing the settings of the poems of Sara Yarrow. She had studied them with true devotion to an artistic ideal. Mr. Salzedo, gallantly kissing her hand. to the edification of an attentive and interested audience, was the living proof of her artistry. But the songs seemed as innocent of anything but incoherency as the maundering poetry, of an erotic, esoterio kind, for which they were dcvised, notwithstanding some interesting harp effects. That Miss Frank kept, apparently, her rhythm and her pitch in singing these mysterious compositions is certainly a tribute to her seriousness and industry, however wasted.

In fact, the Yarrow songs seemed better sung, on the whole, than the song of Moussorgsky, which requires a greater voice and a broader, more noble style than Miss Frank bestowed on it last night, Furthermore, she sagged from pitch in this place. The fascinating song of Rimsky-Korsakoff fitted better her voice and her style as an interpreter. She is constantly gaining in vocal command, in variety of effect, in musicianship.

The audience was of good size, attentive, enthusiastic over Miss Frank's singing if not Mr. Salzedo's compositions, and it applauded Mr. Salzedo, as a virtuoso, to the echo. There are musicians who play, and musicians who compose. Very seldom are there found musicians who can play and compose as well. Distinguished virtuosos need not attempt to follow in their footsteps,

LONGY CONDUCTS AT JORDAN HALL

Third Concert of Season by Boston Musical Association

GRIFFES UNABLE TO PLAY LAST NIGHT

Herald
By PHILIP HALE

1920

The Boston Mysical Association, Georges Longy, director, gave its third concert last night in Jordan Hall, assisted by Ethel Frank, soprano: Marion Jordan, flute, and Carlos Salzedo and his harp ensemble. The program was as follows: Bach. Sixth French Suite; Songs: Moussorgsky, Lamentation from "Josua Navine": Rimsky-Korsakoff, Chanson Hebraique (Miss Frank, strings and harps); Rayel, In-

troduction and Allegro for harp solo, flute, charinet and strings (Mr. Salzedo); Salzedo, Three Poems by Sara Yarrow, op. 37, Ecstasy. Despair, Humility, for soprano. six harps, oboe, Mr. Longy; bassoon, Mr. Laus; horn, Mr. Wendler; Salzedo, Bolmimerie (music for a pantomime), Salzedo harp ensemble.

On account of the sickness of Mr. Griffes and an unavoidable delay in receiving manuscript parts, the performance of his "Poem for flute and small orchestra" was postponed until the next

concert.

The concert last night was of an unusual nature. One was reminded of the traditional text of a Western preacher: "And he played on a harp of a thousand strings: Spirits of just men made perfect." Mr. Safzedo's harp in his more exhuberant moments sounded as if it possessed that number of strings, and he brought with him six accomplished young women harpists whose ensemble was conspicuous for precision, whose gestures were synchronous and charming.

The most noteworthy selections were the arrangement for harps of Bach's Sixth French Suite, an arrangement skilfully made and singularly effective, and Ravel's composition played by Mr. Salzedo, harp. Miss Jordan, flute, Mr. Arcieri, clarinet, and a body of stringed instruments. Ravel's "Introduction and Allegro" had been performed here at a concert of the Longy Club 10 years ago.

Miss Frank was not happy in the sclection of her music. Neither Moussorgsky's nor Rimsky-Korsakoff's can be elassed with the best of their songs; in fact they have little decided character, and the orientalism of the walling without the sensuousness that one would naturally associate with the text. The three poems by Mrs. Yarrow are examples of extravagant "verse libre." Despair "flashes in a black flame." There are "knives of ice" to blind a beloved. Narcisse has a heavencolored mouth, which smells, which tastes like a deep, red acanthus bud closed in a not palm."

This graphic description is broken into single lines, to impress one with its po-

etic nature. The pulse of an unfortunate person is heard "beating with the resonance of drums, beating of how sweetly I drowned in you with suffocating nostrils." No wonder that the despairing woman asks, "Beloved, where are you?"

Mr. Salzedo's music fitted these words by its lack of form, its straining after effect, its general inconsequentiality. A neighbor remarked that certain supposedly dramatic effects reminded bim of the whistles in the early morning when the signing of the armistice was amonused.

Miss Frank was thus handicapped, yet the five songs should have given her an opportunity for varied expression. While she is to be commended for memorizing the notes of Mr. Salzedo's rhapsodic utterances, it must be confessed that she sang with little rhetorical force, in a matter of-fact manner, as if ecstasy, despair and humility were synonymous terms.

Mr. Salzedo is undoubtedly a remarkable virtuoso, a master of his instrument, as was shown also in the solo pieces he added to the program. He wishes to emphasize the importance of the harp, to extend its sphere, to discover new sonorities. He and his ensemble gave great pleasure—when they were playing music by other composers; his own music excited surprise, and also consternation.

concert of the Longy Club 10 years ago.

Miss Frank was not happy in the schection of her music. Neither Moussorgsky's nor Rimsky-Korsakoff's can be classed with the best of their songs, in fact they have little decided character, and the orientalism of the "thanson Hebrargie" does not save it, for it consists chiefly of monotonous walling without the sensuousness that

The Boston Musical Association, George Longy, director, gave its third concert on February 25. Carlos Salzédo, harpist, and Ethel Frank, soprane, were the soloists, assisted by the Salzédo Harp Ensemble and a small orchestra. This concert was in reality an exhibition of harp playing, showing what the instrument can do and, it must also be stated, what it cannot do effectively. Mr. Salzédo is a virtuoso on his instrument, he is also evidently a musician of high attainments and ideals, but he allows wis enthusiasm for his favorite instrument to overbalance his sense of the due proportion of things. No person. however musical, can be expected to

take pleasure in nearly two hours of music in which the harp is constantly heard, for it figured in every piece on the program, Charles Griffes' "Poem for Flute and Small Orchestra" having been withdrawn owing to a tlelay in receiving the orchestral parts. The number of effects which Mr. Salzédo succeeds in plucking from the strings of his instrument is astonishing, but there are not enough of them sufficiently to vary an entire program. Miss Frank's songs, in the accompaniments to which the harp also figured prominently, brought little relief. We will not venture to speak of Mr. Salzédo as a composer. It is best that he be remembered here as a great virtuoso on his instrument.



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PROGRAMME NOTES BY OLIN DOWNES

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Suite for Flute, Oboe, Clarinette and Piano I. I heard the waters telling their beads (Moderato) II. The Little Fellow(Scherzando)
III. Fairy Piper(Sempre con molto poesia) The composer at the piano
Flute, G. Laurent; Oboe, G. Longy; Clarinette, P. Mimart (The American Composition voted upon and accepted by the committee) FIRST PERFORMANCE IN BOSTON
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I. On Wenlock Edge(Allegro moderato)
II. From Far, From Eve and Morning (Andantino) III. Is My Team Ploughing (Andante sostenuto ma non troppo lento)
IV. Oh, When I was in Love With You (Allegretto) V. Bredon Hill (Moderato tranquillo) VI. Clun (Andante tranquillo)
RULON Y. ROBISON FIRST PERFORMANCE IN BOSTON
*CHARLES TOMLINSON GRIFFESPoeme for Flute and small Orchestra MARION JORDAN
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*This American composition was announced for the third concert, but its performance was necessarily postponed owing to the serious illness of the composer, which delayed the arrival of the manuscript.

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has been formed for the purpose of stimulating the development of young musicians and composers of talent by giving them frequent opportunity of appearing under favorable auspices before the public. Membership in the Association is open to all musicians wherever they live or study, who apply to Mr. Longy and submit to examination by him of their capacities as artists. Those who pass this examination take part in the performances and share equally with all other members of the organization in the financial profits of the concerts, if there be any, at the end of each season. Soloists for these concerts, members of the Association (though distinguished artists will be invited to assist on certain occasions) are chosen by lot, in a manner which makes partiality or favoritism in the appointments an impossibility. At each concert it is intended that a new work by an American composer, preferably a lesser known composer of the younger generation, will be given performance, and if the work has an unusual success there will be opportunity for its performance by the Societe Nationale de Musique de Paris. It is hoped by Mr. Longy that the young musicians of this vicinity will co-operate with him earnestly and enthusiastically in this endeavor to give additional stimulus to the musical life of Boston.



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Notes on the Programme and the Soloists



Three movements, Nocturne, Alla marcia, and Serenade from Romantische Serenade, op. 25, for string quartette - - Jan Brandts-Buys—1868—

This Serenade was published in 1910. The first performance in Boston was given by the Zoellner String Quartet at a concert of the Harvard Musical Association, Feb. 2, 1914. The three movements to be heard at this concert were played by the Durrell String Quartet at a MacDowell Club concert in Steinert Hall, Feb. 11, 1920. The five movements of the quartette, in their original order, are as follows: I. Nocturne. Andante sostenuto, D minor, 4-4. II. Alla marcia. Adagio non troppo, 4-4. III. Serenade. Allegro molto vivace, C major, 3-8. IV. Chemen. Allegro molto, E minor, alla breve. V. Nocturne. Sostenuto, D major, 4-4. The Nocturne to be played at this concert is the fifth and last movement of the serenade. All of the movements are short, simple in form; romantic, as the title implies, in spirit; and in all save the last one the viola predominates, with an occasional response from one or another of the quartet, as the solo instrument.

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Jan Brandts-Buys, born at Zutphen, Holland, September 12th, 1868, comes of a family famous for its musicians. His uncle, Henry Brandts-Buys, was a Dutch conductor and composer of note. His brother soon gained a wide reputation as a piano teacher. Jan became a pupil of M. Schwartz and A. Ursprucht at the Raff Conservatory at Frankfort. Later he went to Vienna, busily composing, and declining to accept any musical position. In 1910 he moved to Bozen, where he was living the life of a recluse at the outbreak of the war in 1914. His concerto in F major for piano and orchestra won the Bosendorfer prize in 1897. His opus 4 was an ocean piece, "Der Zang der Zee" for modern orchestra. His opera, "Die Veilchenfest," after a poem by Victor Heindl, aroused adverse criticism when performed in Berlin in 1909. His second opera, "Das Glockenspiel," produced in Dresden in 1913, had a more favorable reception. The third opera, "Die drei Schneider von Schonan," was given in Dresden in 1916 with pronounced success. Among the chamber compositions of Jan Brandts-Buys are the Quintette in D major, for flute and string quartet, with captions over each movement taken from the Gospel story of the appearances of angels to the shepherds of Bethlehem and the journey of the Three Wise Men to the Manger, a quartette in C minor and a suite, in five movements, "In the ancient style," for string quartette, which belongs to the same period as the Romantische Serenade.



The Durrell String Quartette was formed in 1914 by Josephine Durrell and Anna Golden. Its first performance was at a private concert before the Impromptu Club of Brookline, in November of that year. The personnel was then Josephine Durrell, first violin; Eva Kellog, second violin; Anna Golden, viola; Marion Moorhouse, 'cello. In 1915 Miss Hazel Clark became 2nd violin and Miss Mildred Ripley 'cello. In the Fall 1919 Mrs. Jessie Hatch Symonds succeeded Miss Clark. The first public concert of this quartet was given in Jordan Hall, November, 1916, with Lee Pattison pianist, assisting. Since that time it has given many other concerts in and about Boston.

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These pieces were played for the first time at a Santa Cecilia concert in Rome, April, 1918. They were played Feb. 13, 1919, at a concert given by the Barrere Ensemble in New York. The composer writes: "They are after poems of Paul Mowrer, the American journalist and author, now living in Paris. The first is in a contemplative mood. The second is a picture of a gnome at play in a wheatfield. Discovered, he runs away, not without a parting grimace. The third follows without pause."

- I. "I heard the waters telling their beads." Moderato, 4-2.
- II. The Little Fellow. Scherzando, 3-8.
- III. Fairy Piper. "Sempre con molto poesia," 3-8.

John Parsons Beach was born in Gloversville, New York, in 1877. He studied the piano at the New England Conservatory of Music with Frederick F. Lincoln, Carl Faelten and Carl Baermann. He graduated in 1898. He studied later with Clayton Johns in Boston and with Harold Bauer in Paris. In 1910 he became a pupil of Gedalge in composition in Paris. Mr. Beach's compositions include music for piano, songs—many of these published by the Wa-Wan Press before he went to Paris—the scene for soprano and orchestra, "Pippa's Holiday," performed in Paris at a war benefit concert, March 29, 1916, at the Theatre Rejane; a poem for string quartette played by the Flonzaley Quartet in Minneapolis, Dec. 3, 1919, and privately in New York.





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"On Wenlock Edge," a cycle of six songs for tenor voice, with accompaniment of piano and string quartette, the words by A. E. Housman, from "A Shropshire Lad"

Ralph Vaughan Williams 1872-

Ralph Vaughan Williams was born at Down Ampney, Wiltshire, England, Oct. 12, 1872. At Trinity College, Cambridge, he took the degrees of Mus. B. (1894), B. A. (1895), and Mus. D. (1901). He also studied music at the Royal College, London. Among his teachers in composition in England were Sir Hubert Parry and Charles Villiers Stanford; in Germany, Max Bruch; in France—Maurice Ravel. According to Mr. Edwin Evans, Vaughan Williams, after passing through the hands of many conservatively minded teachers, "made the discovery that his training had left him inarticulate at the very time when he was ripe for self-expression. He had something to say, and was tongue-tied. As the French composers, whatever they had to say, seemed to have little difficulty in expressing themselves, he thought he might learn from them." Hence the association with Ravel, one of the first fruits of which was the song cycle, "On Wenlock Edge," settings of poems from "A Shropshire Lad."

There is little direct evidence, however, of Ravel's influence in these songs, with the possible exception of "On Bredon Hill," which, with its effect of ringing bells, has been thought to have a distant relation to the harmonic procedure of Ravel's piano piece, "La vallee des cloches." There is medal harmony, and there are frequently melodic characteristics of old English folk-song, of which Williams has made extensive study.



Anna Golden, violist, was born in Boston. She studied the violin with Jacques Hoffman and Felix Winternitz, and the viola with Emile Ferir. She won a scholarship at the New England Conservatory of Music in 1909. In 1914 with Josephine Durrell she organized the Durrell String Quartette. She is viola player of the Durrell String Quartette and the first viola of the MacDowell Club orchestra of this city and the Boston Musical Association.

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I. On Wenlock Edge

On Wenlock Edge the wood's in trouble; His forest fleece the Wrekin heaves; The gale, it plies the saplings double, And thick on Severn snow the leaves.

'Twould blow like this through holt and hanger When Uricon the city stood:

'Tis the old wind in the old anger,
But then it threshed another wood.

Then, 'twas before my time, the Roman At yonder heaving hill would stare: The blood that warms an English yeoman, The thoughts that hurt him, they were there.

There, like the wind through woods in riot,
Through him the gale of life blew high;
The tree of man was never quiet:
Then 'twas the Roman, now 'tis I.

The gale, it plies the saplings double, It blows so hard, 'twill soon be gone: Today the Roman and his trouble Are ashes under Uricon.

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II. From Far, from Eve and Morning

From far, from eve and morning And you twelve-winded sky, The stuff of life to knit me Blew hither: here am I.

Now for a breath I tarry

Nor yet disperse apart—

Take my hand quick and tell me,

What have you in your heart.

Speak now, and I will answer; How shall I help you, say; Ere to the wind's twelve quarters I take my endless way.

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III. Is My Team Ploughing

Is my team ploughing, That I was used to drive And hear the harness jingle When I was a man alive?"

Ay, the horses trample, The harness jingles now; No change though you lie under The land you used to plough.

'Is my girl happy,
That I thought hard to leave,
And has she tired of weeping,
As she lies down at eve?'

Ay, she lies down lightly, She lies not down to weep: Your girl is well contented. Be still, my lad, and sleep.

'Is my friend hearty,
Now I am thin and pine,
And has he found to sleep in
A better bed than mine?'

Yes, lad, I lie easy, I lie as lads would choose; I cheer a dead man's sweetheart, Never ask me whose.

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IV. Oh, When I Was In Love with You

Oh, when I was in love with you,
Then I was clean and brave,
And miles around the wonder grew
How well I did behave.

And now the fancy passes by,
And nothing will remain,
And miles around they'll say that I
Am quite myself again.

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In summer-time on Bredon
The bells they sound so clear;
Round both the shires they ring them
In steeples far and near,
A happy noise to hear.

Here of a Sunday morning My love and I would lie, And see the coloured counties, And hear the larks so high About us in the sky.

The bells would ring to call her In valleys miles away: 'Come all to church, good people; Good people, come and pray.' But here my love would stay.

And I would turn and answer Among the springing thyme, 'Oh, peal upon our wedding, And we will hear the chime, And come to church in time.'

But when the snows at Christmas On Bredon top were strown My love rose up so early And stole out unbeknown And went to church alone.

They tolled the one bell only, Groom there was none to see, The mourners followed after, And so to church went she, And would not wait for me.

The bells they sound on Bredon, And still the steeples hum. 'Come all to church, good people,' Oh, noisy bells, be dumb; I hear you, I will come.

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VI. Clun

In valleys of springs of rivers,
By Ony and Teme and Clun,
The country for easy livers,
The quietest under the sun,
We still had sorrows to lighten,
One could not be always glad,
And lads knew trouble at Knighton
When I was a Knighton lad.

By bridges that Thames runs under, In London the town built ill,
'Tis sure small matter for wonder
If sorrow is with one still.
And if as a lad grows older
The troubles he bears are more,
He carries his griefs on a shoulder
That handshelled them long before.

Where shall one halt to deliver
This luggage I'd lief set down?
Not Thames, not Teme is the river,
Nor London nor Knighton the town:
'Tis a long way further than Knighton,
A quieter place than Clun,
Where doomsday may thunder and lighten
And little 'twill matter to one.

Mr. Evans thought highly of these songs. "Nearly a quarter of a century ago," he wrote in the London Musical Times of June, 1918, "A. E. Houseman wrote 'A shropshire Lad,' a collection of sixty poems in which the truly lyrical qualities of the English language are reflected as they have seldom been, if ever, in our time. Within the same number of years, or less, from their publication, the poems of Verlaine, in which the essentially lyrical qualities of the French language have the same prominence, had supplied the foundation of a veritable library of French song which threatens in course of time to become as formidable as that which owes its existence to the poetry of Henrich Heine. There is as yet no such accumulation of songs from 'A Shropshire Lad,' whose musical qualities our composers have been slow to discern. It is only within the last three or four years that settings of these poems have been at all numerous and it will be many more years before we can claim to have done what French musicians have done for Verlaine, or German musicians for Heine. Yet our productivity in the domain of song is prodigious. It is only the nature of that production which has stood in the way. . .

"The great thing about 'On Wenlock Edge' is that though the composer has given every attention to exterior shape, and rather more attention than was absolutely desirable to anecdote, he has not stopped there, but proceeded far beyond in the direction of realizing the inner qualities of the poems. In doing so he is a pioneer in

English music—not a solitary one, but one of a very small band. He has therefore been confronted with the difficulties that beset the pioneer, but he has overcome most of them, and where he has not done so his experience stands as a landmark for the guidance of others.

"In the first place he has realized the phenotic values of his text. Whether this is to be attributed to his association with folk-song and the so-called English idiom is a debatable point. . . Vaughan Williams uses an idiom that mates with the English sounds with no more jars than are incidental to be the best assorted matches. . .

"As for the sentiment, it varies, of course, from one poem to the next. But there are pervading characteristics, notably a certain ingenuousness that is in harmony with our national character, such as one can associate with a climate which, though not conducive to depression, has helped to mould a robust race by developing its powers of resistance. There is, in fact, something paradoxical and not to be found elsewhere, in our ability to use the greyest of tints without making them an expression of weakness. . . That is where Vaughan Williams has been most successful. The musical sentiment of 'On Wenlock Edge' is as sincere and unsophisticated as that of the poems themselves. Nowhere is it marred by the self-indulgence of excess, and nowhere does it show signs of being studied or self-conscious. It is fresh and spontaneous and therefore convincing. Wherein it resides is a psychological rather than a technical question, and it would be a sin to dissect it. It expresses, as it were, in the coloring of his own climate, the clean faith of the healthy young Englishman."

Among Vaughan Williams principal compositions are the following: for Orchestra-Serenade for small orchestra; "The Solent," orchestral impression; "Bucolic Suite"; Heroic Elegy; 3 Norfolk Rhapsodies (based on Norfolk folk-tunes) 2 Orchestral Impressions, "Harnham Down" and Boldrewood"; In the Fen Country, symphonic impression; A London Symphony (selected for publication by the Carnegie Trust in 1917); Fantasia on a theme of Thomas Tallis for small orchestra; for orchestra and voices—"A Sea Symphony" (after Whitman) for solo voices, chorus and orchestra; "Toward the

Unknown Region" (Whitman), for chorus and orchestra; "The Garden of Prosperpine" mixed chorus and orchestra: "Five Mystical Songs," for baritone solo, mixed chorus and orchestra (George Herbert): Three Nocturnes for baritone voice and orchestra; Choruses and Incidental Music to Ben Johnson's Masque, "Pan's Anniversary"; Choruses and incidental music to Aristophanes "The Wasps"; "Toward the Unknown Region" (Whitman) for solo voices and orchestra; chamber music—String Quartette in C minor; String quintette for piano, violin, clarinet, 'cello and horn: Quintette for piano and strings; String Quartette in G minor. There are many songs for solo voices and among the song cycles, in addition to "On Wenlock Edge" are "The House of Life" (Rossetti), and "Songs of Travel" (Stevenson); Four Songs (Stevenson). Williams has edited various collections of English folksongs.



Rulon Yates Robison was born at Salt Lake City, Utah, March 16, 1888. He studied singing for several years with Hugh Dougall, now of New York City, and taught music in High Schools in the West for five years before coming to Boston. In the autumn of 1915 he entered the New England Conservatory of Music studying with Charles Bennett and since his graduation in 1917 has been employed as a teacher in that institution. Mr. Robison made his debut in Boston the 29th of last October in Jordan Hall. He has made other appearances locally in oratorio and in concert.

This "Poeme," which is scored for solo flute, 2 horns, harp, and strings, was composed at the suggestion of Mr. George Barrerre, the noted flutist, during the summer of 1919, and was performed for the first time with Mr. Barrerre as solo flutist, on the 16th of November, 1919, at a concert given by the New York Symphony Orchestra, Walter Damrosch conductor.

The first orchestral music of Charles Tomlinson Griffes to be heard in Boston was his symphonic poem, "The Pleasure-dome of Kubla Khan," played at the Boston Symphony concerts of November 28th and 29th, 1919. Mr. Griffes, considered by many as one of the most brilliantly gifted of the rising generation of American composers, was born at Elmira, New York, in 1884. He studied the piano in that city with Mary S. Broughton. After graduating from Elmira Academy he studied in Berlin with Ernest Jedliczka and Gottfried Galston (piano); with Philipp Rufer and Engelbert Humperdinck (composition). He taught privately in Berlin before his return to the United States. In 1907 he became teacher of music at the Hackley School for boys Tarrytown, New York, a position he now retains. Mr. Griffes' compositions include

a dance drama, "The Kairn of Koridwen," for five wind instruments, celesta, harp and piano, performed for the first time at the Neighborhood Playhouse, New York City, in 1917; a Japanese mime-play, "Schojo," performed by Michia Itow at Alexander Bolm's Ballet Intime, in the same year, in New York; Japanese folk-songs harmonized and scored for small orchestra; Three songs for soprano and orchestra, op. II; Two Pieces for String Quartet, various piano pieces and songs.

Miss Marion Dwight Jordan was born in Ware, Massachusetts in 1898. She received her early training on the flute in Burlington, Vermont, of George H. Wilder. She gave a recital in New York with her teacher, Mr. Wilder, in 1912, where she was presented with a medal by Carl Fischer. Graduating from the Wilder School of Music in 1916, she toured a year as solo flutist returning to continue her studies with Charles De Mailley, of the Longy School. She played solo flute in Kurt Striegler's "Kammer Sinfonie" with the MacDowell Club orchestra, under Mr. Georges Longy's leadership. She is appearing this season in recitals with the Smalley Trio.

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The cover design of this program is the work of the artist, Denis M. Bunker, who was born in New York 1861 and died 1890. He studied in Paris with Hebert and Gerome. The reproduction from the original sketch has been made possible through the courtesy of Mr. Charles Martin Loeffler for whom it was made.

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LONGY CONDUCTS FOURTH CONCERT

By PHILIP HALE

sical Association, Mr. Longy, conductor, took place last evening in Jordan Hall. Brandte-Buys, Romantic Serenade (The Durrell String Quartet;) John Beach, Naive Landscapes, Suite for flute (Mr. Laurent), oboe (Mr. Longy), clarinet (Mr. Mimart) and piano (Mr. Beach); Vaughan Williams, "On Wenlock Edge," Six songs for tenor (Rulon T. Robinson), plano (Mme. Longy-Mlquelle), and string quartet; Griffes, Poeme for flute (Miss Marion Jordan) and small orchestra.

The Serenade, consisting of three movements, is music that comes under the definition of Athenaeus: "The purpose of music is to promote affability and a gentleman-like joy." It is music Hill" and "Clun." All these songs that pleases the ear at the time and makes no lasting impression. All that thought and expression. They are far one remembers half an hour after the removed in sentiment and in idiom concert is a fluttering of muted strings from the English songs that are usualand agreeable phrases played on the ty rang nere. Although Mr. Williams viola with a rich, full tone by Miss after study in England and Germany, Anna Golden. There was assurance at was with Ravel for a time, he has not the time that the performance by the been unduly influenced by him. The quartet was a creditable one, but there songs have English frankness even in was not the conviction that the music their close translation into tones of the itself necessitated a performance.

Mr. Beach's suite is in three movements suggested by poems of Paul Mowrer. The first is in a contemplative mood," as the composer informed Mr. Olin Downes, the author of the interesting program-book. "The second is a picture of a gnome at play in a wheat field. Discovered, he runs away, not without a parting grimace. The third follows without pause." There should have been a pause: Without it, Vaughn Williams's Work we failed to hear the grimace. Perhaps Mowrer, who is now in Parls, why the gnonie abandoned his watch over treasures deep down in the earth, or what he was doing in a wheat field? Mr. Beach calls his suite "Naive Landscapes." Many years ago Arthur Macy wrote some verses wondering whether a certain young woman was "nalve or fly." This question might be asked of Mr. Beach's "Landscapes," They are de-Man . 26,1928 sultory little pieces, intended, no doubt, to suggest moods or bring a picture before one, but at first hearing they The fourth concert of the Boston Mu-seemed rambling and not particularly interesting or even suggestive. Opportunity, however, was given Mr. Laurent to display his beautiful tone and his The program was as follows: Jan facility in a cadenza. Mr. Beach was poetically inclined when he wrote this suite, after the ultra-modern French manner, but he did not have a firm grip on his material, nor was the material in itself of marked musical interest.

The feature of the evening was the first performance in Boston of Vaughan Williams cycle, with the poems taken from Housman's "Shropshire Lad." The poems chosen are "On Wenlock Edge," "From Far, from Eve and Morning," "Is My Team Ploughing," "Oh, When I Was in Love with You," "Bredon show a pronounced individuality of bitter-sweet text. The most remark-

able are "Is My Team Ploughing" which a dead man questions a livin neighbor-Thomas Hardy wrote even a grimmer poem on this subject-and "Bredon Hill," with its pathetic irony. Perhaps the first song of the cycle should be put by their side. These songs, sung intelligently by Mr. Robinson, and well accompanied, made a profound impression. It would be easy to write a separate article on the cycle.

Did Mr. Griffes write for an orchestra as large as the one of last night? Or was Miss Jordan's tone too light? Whatever the cause, the result was that the flute was frequently inaudible. When it was heard, it gave pleasure. The music Itself, while it shows delicate fancy, is not so engrossing as the composer's "Kubla Khan" heard here this season at a Symphony concert.

Mr. Longy has brought out in this series compositions that would not otherwise have been heard; he has given young singers and players the opportunity of being heard. It is to be regretted that there is not more general interest in these concerts. The program of the last, an orchestral one, April 28, is a peculiarly interesting one: Rimsky-Korsakoff, "A Page from Homer" (trio, chorus and orchestra); G. Faure, Elegie; Chausson, Chant Funebre (female chorus and orchestra), and Chanson perpetuelle (soprano solo); Arthur Whiting, Fantasia for plane and orchestra; Fanelli, Symphonic Pictures (after Gautier's "Romance of a Mummy.").

Corner of Old New York and Reports His Findings

New York debutantes, with their \$300 dresses, 10 o'clock breakfasts and maids, sure do have a terrible time existing.

Take Hazel, for instance. Poor Hazel almost had hooked up with a free verse writer of Greenwich village when her friend Freda saved her from a horrible fate.

Thomas L. Masson, editor of Life tells Sunday Post readers today what a dreadful and fearful thing it is to be a daughter of the rich.

BY THOMAS L. MASSON

"East is East and West is West" was never more truly demonstrated than in the case of the average woman.

But "New York is New York" is also true; and those who live in New York are peculiar unto themselves; they move in a different atmospherean atmosphere which must of necessity be concerned with the things of the surface; there is no time for depth.

Thus we have Miss Hazel Bilthaven, a typical New York girl, moving along with the current automatically, yet always under the impression that she herself has something to say about what she is doing.

Yet it is 10 o'clock in the morning and her bath has been drawn for her by a maid, silent in action and discreet in withdrawal. Hazel opens her eyes and the day's coming activities appal her.

stout lady who has just been freighted out of her limousine. For Miss Hazel and her social standing are both well known at Caterstalls. If she came down though the roof, or rode up on a bicycle, it would be just the same. She belongs-and this being so, she can act very much like ordinary people and, as they say in humbier circles, "get by" with it. Her fitting floor is three flights up and she chats with the girl in the elevator as they mount. Hazel is a good sport; she knows everybody.

On the third floor a wonderful creature comes forward with a businesslike smlie on her face, which, nevertheless,

is greatly preoccupied.

The dressmakers and tailors have never done such a land office business. And it isn't all their old trade, either. The new trade, somewhat vulgar, more than common, has swamped them. A lady, whose husband has doubtless been successfully profiteering, stalks in and, waving her arm towards a particular creation, says:

"How much is that there dress?"

"Seven hundred."

"I'll take it if you can make it fit me." Hazel hurries away. Suddenly, as she emerges from the shop, she runs into Freda. Freda is a pure type of New York society girl, whose existence is bounded by balls, movies, bridge parties. an occasional opera, motor rides, but no golf or tennis, which is much too strenuous. The main difference between them ic that Hazal has been touched her the

How Hazel Was Saved

Hazel grabs her, gives the order to the chauffeur, and they proceed to Greenwich Village, Freda having no immediate power to protest. She sinks back in the car and closes her eyes.

"It will be an awful bore I know," she whispers. "Just what do they do any-

"It's all intellectual Freda-say, do

you get me?"

"They talk brain stuff, don't they? Not for me. You get out and I'll lie back here and wait for you. I don't want to learn anything more, Hazel, believe me. If I get married, it'll count against me."

They arrived in the village, and Hazel dragged Freda into the studio, where three girls are smoking cigarettes, and north on driver with the Carnegie amounted to the vast sum

which he ioner for

With all this wealth a itated no longer. He ma started on his pathway to many-times millionaire.

th he ocbncerning m a well, ne, bringher hand

les, found

a same to lat use to

to see the teep some me and

Week a now, but ging as 2 it \$2.50 a

Says Bow-legged M Has Best Chance 1

A bow-legged man w an ample supply of prope books, has a better char girl than the handsomest least such is the expert (nolly, educational expert

"The girls are not alw: ing for money," she says frequently dazzled. Son man with the automobil have a feeling that it is life without love and re hearts. than to wed an i

"When an instinctive she wants to marry," sh

ULTRA MODERN MUSIC PLAYED

1-03+ Mar. 24, 1921

The fourth, and in some respects the most interesting of the concerts the Roston Musical Association. Georges Longy, director, has given this season, took place last night in Jordan Hall. There was a notable list of works by modern composers. most of them unknown here. There were sololsts of marked Individuality and talent: Eva Gautier, mezzo-soprano: Helnrich Gebhard, pianist: Harrison Kellar, violinist; Paul Mlmart, clarinettlst; Susan Williams, pianist; Mildred Ripley, 'cellist; Elizabeth Seidhof, pianist; Louis Speyer, oboist: Georges Miquelle, 'cellist; a string quartet consisting of Josephine Durell, first violin; Minot Beale, second violin; Anna Golden, viola; Georges Miquelle, 'cellist, and other artists. Mr. Longy conducted the ensemble accompaniments of Miss Gautier.

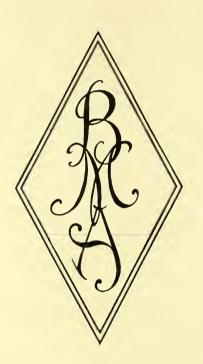
The American composition was Danlel Gregory Mason's sonata for clarinet and piano, Op. 40, a sonata of scholarly and able workmanship, a la Brahms, played with taste and musicianship. Miss Gautler sang Ottorino Respighi's "Il Tramonto" ("The Sunset"), with accompaniment of string quartet; Cyril Scott's "Idyllic Fantasy," for mezzo-soprano, with accompaniment of oboe and violoncello, back of the stage; two of Maurice Delage's "Poemes Hindous," "Benares" ("Birth of Buddha") and "Lahore" ("The Lonely Pine"), with accompaniment, in the first song, of wind instruments and harp, and in the second of wind instruments and string quartet; and Igor Strawinsky's "Trois Poemes de la Lyrique Japonaise," with accompanient of wind instruments, string quartet and plano, the latter instrument played by Leroy Shield. All of these compositions were heard for the first time in Boston.

If Respighi's setting of Shelley's poem is overlong, and if the voice part, usually written in a simple and noble man-

ner, becomes at times too much like the part of an instrument, the song is nevertheless one of poetic mood and of a beauty which is one with the spirit of the poem. Scott has written a delightful pagan idyl, the pastoral effect hanpily enhanced by the sighing and the roulades of the instruments back of the stage. But the songs of Maurice Delage and those of Strawinsky were the climactic points of the group. The songs of Delage are extraordinarily Asiatic. There is the successful and very artistic treatment of different rhythms heard at the same time; of rhythmic pattern revolving, as it were, within rhythmic patterns; of harmonic combinations not those of the west.

Dividing Miss Gautier's group, Miss Mildred Ripley, 'cellist, accompanied by Miss Siedhoff, played compositions of a more conventional character than anything else on the programme in a manner which elicited warm ap-





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BOSTON MUSICAL HSSOCIATION

FOUNDED 19 11

sky-Korsakov and Chausson-Generally Sum of the Year's Work

Transcript Apr. 29.1920 performance of his "Tableaux Symphon- before our eyes; the third is a remarkiques" in Paris, but his music has re- able picture of barbaric pomp and trimained unheard in this country until Mr. umph-and the sustained dissonance and Longy played these same pieces at the din of Fanelli's orchestra was a new last concert of the Boston Musical Asso- thing before the days of Stravinsky and clation in Jordan Hall last evening. At Prokofiev. If today some composer in the time the romantic circumstances which his twenty-fourth year should present this surrounded the discovery of Fanelli after music to us we would say that he was asyears of obscurity were widely told; curi-similative and imaginative, if not wholly osity regarding the music itself ran high; master of his tools; we would counsel him and it is rather surprising that it had not to further study and look for a subsequent tion; and we cannot wonder at the latter's promise was never fulfilled. astonishment in learning that it had been The other pieces on the programme prewritten twenty-nine years earalier. Un- gented no such unusual and picturesque doubtedly the story of Fanelli's tragic lack interest; but they gave a milder and perof recognition, his poverty and his un haps more satisfying pleasure, questionable talent appealed strongly to among them was a Prelude-Cantata, "A the French sense of the dramatic, and had Page from Homer," by Rimsky-Korsokov, more to do with the enthusiasm with which for women's chorus, soprano, mezzo-sohis music was acclaimed than the intrinsic prano and contralto solos and orchestra. worth of the pieces themselves. Neverthe- A long introduction portrays the tempestuless the "Tableaux Symphoniques" are re- ous sea, in which Ulysses all but perished, markable, if only for the year in which and the voices tell us rather redundantly they were written, the composer's youth- of the dawn. It is effective, pleasing muhe was but twenty-three—and his lack of sic, curiously suggestive of Wagner in the training and experience. In this respect orchestral portion, but giving little hint Fanelli may wel' be compared with Berlioz, of the Rimsky-Korsakov who showed us although if he had had more of Berlioz's the magic occ on which the ship of Sinirrepressible enthusiasm and confidence in bad salled to its doom. The chorus sang himself, as well as more of his genius, he its suavely melodious phrases effectively would not have been obliged to go un- and the solo singers-Ora Jacobs, Marion recognized through the best years of his Robertson and Angela McCarthy-did their life.

Longy's Association--Fanelli's Egyptian lous pictures it limns, Fanelil's music has "Tone-Pictures," Fragments from Rim- the thought of the passages which inspired the three parts of the piece, the music is vividly suggestive, for all its Able and Revealing Performance-The lack of salient ideas, its somewhat uncertain workmanship. In the first we feel the pittless burning heat of the Egyptian noon and hear the melancholy song or TT was eight years ago that Gabriel the young girl in the palace; in the sec-Pierne's discovery of the compositions and we see the Nile, with myrlad boats of Ernest Fanelli resulted in the first awaiting the returning Pharaoh, brought found its way to America before. Fane li fulfilment of the promise he displayed. was fifty-two years old when this score, But we cannot quite dismiss the young which he had submitted as proof of his Fanelii of 1883 in the same way, even skill as a copyist, caught Pierné's atten- though, through fate or incapacity, the

small part well. The chorus was also Perhaps after all, the real composer heard in a Chant Funèbre by Chausson of the "Tableaux Symphoniques was Theo-, which admirably sustains the mock-melanphile Gautier. Fanelli, coming under the choly of the passage from "Much Ado spell of the "Romance of a Mummy," About Nothing" on which it is based. doubtless felt the impossibility of giving From Chausson also came a "Chanson it adequate musical expression in the cur- Perpetuelie" for soprano and orchestra rent ldiom, and was obliged to create for sung by Miss Margaret Clement. Here is himself a new form of expression. In- music of fine eloquence which tells of the sorrows of a forsaken maiden who helieves

The Final Concert for the Season of Mr. dependant of Gautier's tale and the marvelresses of her faithless lover. Miss Clement revealed an agreeable voice and manner, but she sang impassively, allowing the orchestra to be the real interpreter.

An Elegy for violoncello and orchestra, by Fauré, played by Miss Marion Moorhouse and Arthur Whiting's Fantasia for Pianoforte and Orchestra, Opus 11, in which the soio part was played by Miss Helen Norflett, completed the programme, Faure's piece is grateful to the player and the listener. In it a broad theme tinged with gentle sadness is developed to an effective climax. The music comes and goes and leaves a pleasant impression and Miss Moorhouse's playing was sympathetic. Mr. Whiting's Fantasia runs in three movements without pause. The first is a perfunctory Allegro; the second an innocuous Pastorale; the last a brilliant Aliegro Scherzando which helps to redeem the rest. In it is even a touch of humor. To say that Mr. Whiting has done his work well is not to praise him too highly as his means are simple, his material slight. There is little distinction in his themes; his treatment of the orchestra and of the solo instrument is conservative; his harmonies rather elementary. But in the little that he attempted, his workmanship is skilful. Miss Norfleet played fluently with an agreeable tone.

Before the playing of Fanell's pieces Professor Walter Spalding of Harvard spoke a few words on the aims and accomplishments of the Boston Musical Association, and urged support, musical and financial, for next season. He spoke of the general confidence in Mr. Longy as 3 man and musician, and of the need for an organization standing midway between the string quartet and the full orchestra that would acquaint us with the rich field of compositions in the samller forms which would otherwise go unheard. While there have been both string quartets and numbers for full crchestra on the programmes of the Association, many of the pieces played this season are in the classification which Mr. Spalding described, and they proved well worth the hearing-Brahms's Serenade Opus 16, Mr. Griffes's Poem for flute and small orchestra; Mr. Mason's pieces for violonceilo, Turina's "Scene Andaloues," and the songs by Ravel and Vaughan Williams with the accompaniment of small instrumental combinations. Nor is this list complete.

Boston Musical Association

loreover, the pieces for string quartet nd orchestra and various others that annot be easily classified have been ither absolutely new, unfamiliar and enerally deserving of performance. In Il this Mr. Longy has done well, and uch accomplishment speaks more strongy than any words for the continued suport and patronage of his organization. the playing of the orchestra last evenng was in every way satisfactory, and it ore out Mr. Longy's prediction that he ould ensemble an adequate non-profesional orchestra. In this concert, morever, there was no suggestion of amaeurishness or incompetence. Another of Vir. Longy's faiths was his ability to introluce to us interesting soloists who lacked eputation. Here again success praises him. WARREN STOREY SMITH



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Director and Founder
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FIFTH CONCERT

- Wednesday Evening, April 28, 1920

Jordan Hall





Marion L. Moorhouse
'Cellist

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Page two

FINAL CONCERT IN JORDAN HALL

Boston Musical Association Presents "Page from Homer" Among Features

CHAUSSON "CHANT FUNEBRE" IS SUNG

Herald By PHILIP HALE, 1930

The Boston Musical Association, Mr. Longy, conductor, gave the fifth and last concert of its first season last night in Jordan Hall. The program was as follows: Rimsky-Korsakoff, "A Page from Homer," for female trio, (Ora Jacobs, Marion, Robertson, Angela Mc-Cartby), female chorus and orchestra; G. Faure, Elegie, violoncello solo (Marion Moorhouse) and orchestra; A. Whiting, Fantasie for piano and orchestra; (Helen Norfleet, pianist); Chausson, Chant Funebre for female chorus and orchestra; Chanson Perpetuelle for soprano (Margaret Clement) and orchestra: Fanelli, Tableaux Symphoniques: Thebes, on the Nile, Pharaoli's Return in Triumph.

"Chant Funebre." which had been per-! the splendor. formed earlier this season at a concert of the MacDowell Club. The former, suggested by the adventures of Ulysses after he left the Island of Calypsa, as told in the Odyssey, is an impressive Prof. Spalding made pertinent remarks composer who, having sailed the ocean. wrote the sea music in "Scheherazade"

tion are fascinating, Chausson's chorus, a version of Claudio's song in "Much Ado About Nothing," has the funereal note, the peculiar sombre quality that characterizes so much of this composer's music, even without a text or

It appears that Mr. Whiting's Fantasie was "the American composition voted upon and accepted by the committee." We cannot congratulate the committee on its choice, which did not interest except by the excellent performance of Miss Moorhouse, Surely Mr. Whiting was not anxious to have this early composition-it was written over 20 years ago-exhumed and brought into the garish light of a concert hall. Nor was it fair to Miss Moorhouse, this introduction through a mediocre work.

The well-schooled but light voice of Miss Clement is not suited to the colorful and passionate song by Chausson.

Mr. Olin Downes in his instructive trogram-book gave a full account of Fanelli's pathetic life and belated fame. His "Tableaux Symphoniques," written in 1883, were not performed in Paris until 1912. No doubt this music would have startled Farisian audiences, or audiences in any city, in 1883; but it is extravagant to say, as some insist, that Fanelli anticipated Richard Strauss and Claude Debussy. As a whole, these "Pictures" disappointed last night the expectation of those who had read about their orientalism and barbaric splendor. The most pleasing pages were those of the song sung effectively off stage by Mrs. Laura Littlefield. As for the Nile music, while the second section was playing one could not refrain from remembering how Verdi had done this in "Aida" far more poetically and with The features of the concert were the simpler means. Pharaoh's grand march "Page from Homer" and Chausson's is noisily barbaric, but we failed to find

We shall speak of this series of concerts and the purposes and the accomplishments of the Boston Musical Association next Sunday. Last night. seascape in music, worthy of the concerning the character of the undertaking.

The performance of the orchestra and and "Sadko." Themes and instrumenta-, the MacDowell chorus was creditable.

AT PARTING OF THE WAYS

MUSICAL ASSOCIATION IN THE PREDICAMENT

A Distressful Concert of Orchestral Pieces Altogether Beyond Its Powers of Performance-Injustice to Composers, Players, Audience and Itself-The Contrasting Field of Chamber Music That It Cultivates Fruitfully and Well

Transcript Apr. 28,1921
AFTER the concert of the Musical

Association In Jordan Hall last evening - the fourth and final concert of the present seriesthere can be no doubting that orchestral pieces of large dimensions and in modern idiom are beyond its powers of performance. Two months ago, when it undertook Ravel's "Alborala del Gracioso," Davico's "Roman Impressions," Bruneau's tone-poem, "Penthesilea," and left them cluttered, clouded, cumbered with incompetence, the deduction was clear enough. Experience, yesterday, of Mr. Sweet's Prelude to his music-drama, drawn from Synge's tragedy, "Riders to the Sea"; of Bordes's "Basque Rhapsody," of Schmitts "War-Song"-each in hesitating, struggling, altogether unrevealing performance-brought proof unmistakable. Ravel's matter and manner, his superlative and subtle virtuosity with his medium, tax conductor and players to the utmost. Mr. Monteux, working with the Symphony Orchestra, counts himself fortunate, if in three weeks he can make a new piece by Ravel ready for performance, Davico's tonepicturing asked super-sensitive nandling; Bruneau's music demanded as imperatively the scope and sweep of "the grand style." Mr. Sweet writes a dramatic prelude in the Wagnerian manner; builds

it from motivs that should be yivid: in chromatic progressions that should cut the ear and kindle the imagination; lavs on harmonies, grave or grim; would charge his whole music with high expression of fate and struggle, of solitude and submission. Bordès's Rhapsody Is a poor, thin, patchy thing unless highpitched performance in measure masks it. Schmitt's "War-Song" is no more interesting than a war-time article, ressurrected from the nearest newspaper-unless it be read aloud-so to sav-with vehement sonority.

Song"; only virtuoso-glamor could animate the Rhapsody. Neither in itself warranted performance-unless Mr. Longy, choosing them, was minded to oblige Monsieur Schmitt, across the sea in Paris, or to gratify the Franckian circle there, d'Indy en tete, that still cherishes the memory of Bordes. On the other hand, Ravel's piece deserved subtlety; Bruneau's amplitude; Davico's delicacy; Sweet's dramatizing eloquence. One and all they were music for Mr. Monteux, Mr. Stock, Mr. Stokowski and their several bands. And the Musical Association hands them over to what it is pleased to call a "semi-professional orchestra," in which lads in knickerbockers and pupillage and over-ambitious amateurs of uncertain age, sit beside such virtuosi as Mr. Speyer of the English horn and Mr. Mager of the trumpet from the windchoir at Symphony Hall. The spokesmen of the Association loose their tongues at intimation that one cause of the indifference of the public toward it is the belief of that public that it is too closely associated with music-schools and musicteachers. Whether the reproach is just or unjust, the visible, the audible composition of its orchestra lends color to such blame. In any case, no body of amateurs and "professionals," so mingled can attain confidence, reciprocity, unity, plasticity of orchestral voice. No more have the "semi-professiona's" and the amateurs the skill, the routine, the responsiveness, the command of instruments, music and themselves, essential to the performance

of music by Rayel or Davico, Bruneau, Bordes, Schmitt and Sweet. First, last and all the time it is obviously beyond their powers.

Furthermore, since this is a time for plain speaking, it exceeds the abilities of Mr. Longy as conductor. He is a most excellent oboist; he leads ably an octet. say, of wind-instruments; he serves well the purposes of clubs for private practice and entertainment with music; he conducts a school with zeal and wisdom: in divers ways he has sped the progress of music in this town; he has his admiring and vehement circle. None the less, by the clear standards of symphonic music Only vehemence could save the "War- and the performance thereof, he is a minor conductor when he undertakes such orchestral music as, for them most part, he sets on the programmes of the Musical Association. Foor as was his instrument. he might have given some musical vividness, some dramatic force to Mr. Sweet's hapless Prelude; some fire to Schmitt's "War-Song," some rhythmic verve to Bordes's Rhansody.

Even when the chosen music lay within the powers of the "semi-professional" orchestra, as in degree it did with Ippolitov-Ivanov's "Caucasian Suite" and Mr. Smith's song of the caravan, was not Mr. Longy routine, literal, plodding by even moderate standards of performance? Such oriental rhythm, color, illusion as the Suite yielded was inherent in the music and in the voices of Mr. Lenom and Mr. Speyer of the Symphony Orchestra leading the wind-choir, of Mr. Miquelle among the violoncellos, of a few more expert players among the violins. Similarly, and largely by the voices of these players, the audience caught the fancy, the finesse, the sensibility, the charm and the illusion of Mr. Smith's setting for orchestra of his song "A Caravan from China Comes." The composer prevailed in spite of Mr. Longy's dragging pace and rhythmic inertia-shortcomings in the elements of conducting that beset him from one end of the evening to the other. The Musical Association seeks audiences that give it time and money, that come to it for satisfaction and pleasure; it as ... s the generous to sustain it by guarantees; it would encourage composers and performers. Making such professions, pursulng such course, there is no reason with it should be exempt from customary tes s and scrutinics

In the long run and the impersonal view. moreover, high, exceptional, altogether laudable aims do not excuse paltry fuifilment. Rather, they emphasize it For two seasons that the Musical Association has traversed as a public body, seeking the support of the public, warrant such outlook and judgment. With justice to the composer, the performers, the audience, to itself, it cannot bring to pass orchestral pieces of large dimensions and exactions. No more can it assemble and rehearse an able, even an adequate crchestra. Why not then, in the name of viable standards and practical wisdom, abandon both? Over and over again, it has brought to hearing chamber-pieces, songs with the accompaniment of a few instruments that were rare music in kind: that otherwise would have gone unheard; that gave keen pleasure to the very public upon which its existence depends: that often were adequately, revealingly, even remarkably accomplished. Such field is rich and various: it is relatively uncultivated, here or elsewhere; it justifics support and subsidy; it lies within the executive means of the association without recourse to such a dull and woodenish singer, to such a mechanical pianist as "assisted" last evening. There are

Nav, the very example and precept to such future stood large before its eyes and ears last evening. With Dr. Davison leading, the Harvard Glee Club began the concert with four numbers-two ancient churchly music of Palestrina and Viadana; one out of Bach and another a German Carol wherein all the people praise the Lord. Conductor and club accomplished them, for the most part, with usual perfections. How have they attained them? In measure by the abilities of all concerned; in larger measure by the choice of a field within their powers and the Intensive cultivation thereof. Go and do likewise, the proved works of the Glee Club cry aloud to the Musical Association. If it is to continue, the public that it would gain must be left no longer hesitating between zest for the music it announces and mistrust of the performance it will bring H. T. PARKER to pass.

Soloists

Margaret Cleme	$_{ m ent}$											Soprano
Marion Moorhou												Violoncello
Helen Norfleet				•				•				Pianoforte
Assisting in the Rimsky-Korsakoff Composition												
Ora Jacobs, sor	oran	0					Mai	rion :	Robei	rtson,	Me	ezzo-soprano
Angela McCarthy, contralto												
Assisting in the Fanelli Composition												
Laura Littlefield, soprano												
Assisting At This Concert												

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Mrs. John Quincy Adams	Miss Gaffield	Miss Piper
Mrs. Z. B. Adams	Miss Gavin	Miss Proctor
Miss Allen	Miss Gifford	Miss Roberts
Miss Andrews	Mrs. Gilchrist	Mrs. Robertson
Mrs. Baldwin	Miss Griffith	Miss Shillaber
Miss Marie Barnes	Miss Hall	Mrs. Slade
Mrs. J. M. Barnes	Mrs. Woods	Mrs. Smyth
Miss Elsie Winsor Bird	Miss Holcombe	Mrs. Southard
Miss Marion Bird	Mrs. Hooper	Miss Staudenmayer
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Mrs. Chaffee	Mrs. Lee	Mrs. Tenney
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Joseph Freni

Programme

NICOLAI RIMSKY-KORSAKOFF

A Page from Homer, Op. 60

Prelude-Cantata (Allegro tempestoso) Text after Homer For Chorus of Women's Voices with Solos for Soprano, Mezzo-Soprano and Contralto

MACDOWELL CLUB CHORUS WITH ORCHESTRA

Ora Jacobs

Marion Robertson

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GABRIEL FAURE

Elegie, Op. 24

Violoncello Solo and Orchestra

MARION MOORHOUSE

ARTHUR WHITING Fantasie for Pianoforte and Full Orchestra, Op. 11

Moderato Maestoso Allegro appassionato Pastorale (sempre semplice e tranquillo) Finale Allegro Seherzando

HELEN NORFLEET

(The American Composition voted upon and accepted by the committee)

Programme — Continued

ERNEST CHAUSSON

Chant Funebre, Op. 28

Four Part Chorus of Women's Voices Extracts from "Much Ado About Nothing"—Shakespeare (Orchestration by Vincent D'Indy)

MACDOWELL CLUB CHORUS WITH ORCHESTRA

ERNEST CHAUSSON

Chanson Perpetuelle, Op. 37

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The Boston Musical Association

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has been formed for the purpose of stimulating the development of young musicians and composers of talent by giving them frequent opportunity of appearing under favorable auspices before the public. Membership in the Association is open to all musicians wherever they live or study, who apply to Mr. Longy and submit to examination by him of their capacities as artists. Those who pass this examination take part in the performances and share equally with all other members of the organization in the financial profits of the concerts, if there be any, at the end of each season. Soloists for these concerts, members of the Association (though distinguished artists will be invited to assist on certain occasions) are chosen by lot, in a manner which makes partiality or favoritism in the appointments an impossibility. At each concert it is intended that a new work by an American composer, preferably a lesser known composer of the younger generation, will be given performance, and if the work has an unusual success there will be opportunity for its performance by the Societe Nationale de Musique de Paris. It is hoped by Mr. Longy that the young musicians of this vicinity will co-operate with him earnestly and enthusiastically in this endeavor to give additional stimulus to the musical life of Boston.

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(Signed)

G. LONGY

Notes on the Programme and the Soloists



A Page from Homer, Prelude-cantata for orchestra, chorus of women's voices, with solos for soprano, mezzo-soprano, and contralto.

Nicolai Rimsky-Korsakoff. Op. 60. 1844-1908

This work was composed in 1901. It was heard for the first time in Boston at a concert of the MacDowell Club, Georges Longy conductor, in Jordan Hall, April 7, 1920.

The music is inspired by the passage in Homer's Odyssey which tells of the adventures of Ulysses on leaving the island of Calypso. For seventeen days the hero guided his course by the stars. Then Poseidon brandished his trident and summoned the gods of the storm. Ulysses had given himself up for lost when the sea-nymph Leucothea, daughter of Cadmus, appeared to him as a cormorant, alighted on his raft, and conferred on him the sacred girdle which, when Ulysses cast himself into the sea, supported him until, on the third day, he made land.

A large orchestra is employed: 2 flutes and piccolo, 2

oboes, English horn, 3 clarinets, 2 bassoons, contra-bassoon, 4 horns, 2 trumpets, 2 cornets, 3 trombones, tuba, kettledrums, harp, and strings.

Allegro tempestuoso, G minor, 3-2. The long orchestral prelude is descriptive of the ocean's wrath. The mood changes. Larghetto, E major, 9-8. The English version of the Russian text (Copyright by G. Schirmer, 1912), is as follows:

Eos* appears in the heavens, the goddess with rosy fingers; Radiant she rises from blissful repose, Tithonos' enchantress.

Bearing the shimmer of dawn to mortals alike and immortals.

* Dawn.



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This Elegie, one of Faure's most representative compositions for a solo instrument, was published in 1897. It is dedicated to Jules Loeb. The orchestra consists of 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, and strings. Molto adagio, C minor, 4-4.

Miss Marion Moorhouse, first 'cellist of the Boston Musical Association, was born in Wollaston, Mass. She began the study of the violoncello in 1902 with Georgianna Pray Lasselle of this city. Four years later she became a pupil of Carl Barth of the Boston Symphony Orchestra. In 1910 she went to Dresden to continue her work with Professor Georg Wille of the Royal Opera Orchestra. Returning to Boston, Miss Moorhouse made a number of appearances as soloist and in ensemble performances. She became 'cellist of the Durrell String Quartet in 1914. In the same year she joined the MacDowell Club of Boston. In 1919 she became a pupil of Georges Miquelle and a charter member of the Boston Musical Association.

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Chant Funebre (after Shakespeare's "Much Ado About Nothing") for four-part chorus of women's voices, with orchestration by Vincent D'Indy. Ernest Chausson. Op. 28.

The "Chant Funebre," the third of Chausson's "Chansons de Shakespeare," was originally composed for voice and piano. The version with D'Indy's orchestration was published in 1897. This version was performed for the first time in Boston at the MacDowell Club concert of April 7th, 1920. The first performance in Boston, with piano accompaniment, took place at a MacDowell Club concert, January 16, 1918.

D'Indy's orchestration calls for 2 flutes, 2 oboes, English horn, clarinets in E-flat, bass clarinet in B-flat, 2 bassoons, 2 horns, and strings.

The text, by Maurice Bouchor, is a French version of the song of Claudio, from the 3rd scene of the 5th act of "Much Ado About Nothing."

O Déesse, o nuit, pardonne aux méchants Qui troubles par la calomnie Ont tué ta vierge benie; Ils font retentir leurs funèbres chants Autour de la tombe honorée Où dort sa dépouille secrée.

Mêlé à vos sanglots un gemissement;

Deplore, o nuit, so fin crunuit, sa fin cruelle

Aide vous à pleurer sur elle,

Amèrement.

Laissez vos morts surgir, vous, sepulcres avide, Demeurez vides Pour un moment Tandis que ce lugubre threne Sous les arceaux monte et se traine Plaintivement! Ah!

The original text is as follows:

Pardon, goddess of the night,
Thou that slew thy virgin knight;
For the which, with songs of woe,
Round about her tomb they go.
Midnight, assist our moan;
Help us to sigh and groan,
Heavily, heavily;

Graves, yawn, and yield your dead, Till death be uttered, Heavily, heavily.



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Chanson Perpetuelle, for soprano and Orchestra.

Ernest Chausson. Op. 37.

The "Chanson perpetuelle" was composed in 1898. The first performance in Boston was given at a concert of the Longy Club, Martha Atwood, soprano, January 15, 1917, in Jordan Hall.

The composition is dedicated to Madame Jeanne Raunay. It is scored for 2 flutes, oboe, English horn, 2 clarinets, 2 bassoons, 4 horns, 3 trombones, kettle-drums, and strings.

Bois frissonnants, ciel étoilé,
Mon bien aime s'en est allé
Emportant mon coeur desolé.
Vents, que vos plaintives rumeurs,
Que vos chants, rossignols charmeurs,
Aillent lui dire que je meurs.
Le premier soir qu'il vint ici
Mon ame fut à sa merci.
De fierté je n'eus plu souci.
Mes regards étaient pleins d'aveux,
Il me prit dans ses bras nerveux
Et me baisa près des cheveux
J'en eus un grand fremissement.
Et puis je ne sais plus comment

Il est devenu mon amant. Je lui dis: Tu m'aimeras Aussi longtemps que tu pourras. Je ne dormais bien qu'en ses bras. Mais lui, sentent son coeur éteint S'en est allé l'autre matin. Sans moi, dans un pays lointain, Puisque je n'ai plus mon ami, Je mourrai dans l'étang, parmi Les fleurs sous le flot endormi. Sur le bord arrivée au vent Je dirai son nom en revant Que la je l'attendis souvent Et comme en un linceul doré. Dans mes cheveux defaits, au gré Du vent je m'abandonnerai. Les bonheurs passés verseront Leur douce lueur sur mon front Et les joncs verts m'enlaceront Et mon sein croira fremissant Sous l'enlacement caressant. Subir l'etreinte de l'absent.





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Rustling woods, starry heavens, my beloved has gone afar, bearing with him my stricken heart. Winds, let your plaintive notes, let your songs, adorable nightingales, hasten to tell him I am dying. The first evening he came my soul was at his mercy. For pride I no longer had care. My glance made full confession. He took me in his arms and pressed kisses upon me. I knew no more. He became my lover. I said to him: "You will love me but for a time." I slept happily only in his arms. But he, feeling his heart grow cold, left me, yester morn, for a distant land. Since I no longer possess my soul, I will die among the flowers which sleep under the waves. On the bank, where I awaited him so often. I will whisper his name to the breeze. Clad as in a golden shroud, my hair loosed to the wind, I will cast my life away. The happy hours of the past shall shed their gentle radiance upon me, and the green rushes shall enfold me. My heart, thrilling, will believe, in this caressing and entwining, that it has entered the embrace of the absent one.

Miss Margaret Clement was born in Chicago, Illinois. In Boston she studied singing with Gertrude Franklin Salisbury. Later she studied in France and Germany. She coached with Georges Longy, Robert Schmitz, and the late Richard Epstein. She now studies with Miss Jeanne Faure, of New York City. Since 1918 she has appeared in various recitals and concerts.

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Bosto

This Fantasie was performed for the first time, with the composer as pianist, at a concert of the Boston Symphony Orchestra in Cambridge, March 12, 1896. Mr. Whiting played the Fantasie in Boston with the Boston Symphony, March 6, 1897, and March 1, 1901.

The Fantasie, which is in three connected movements, is scored for 2 flutes, one interchangeable with piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, bass tuba, tympani, triangle, and strings.

Moderato. Maestoso. B-flat minor. 4-4. A roll of the drums on the dominant, the sounding of the minor 9th by the brass, and descending scales, fortissimo, by the piano, introduce the chief theme, first given to the solo instrument, then to brass and wood-wind with piano accompani-

ment, and finally to the piano in unison and octave with the first violins of the orchestra. This theme is extensively developed. Episodic passages of orchestra and piano lead to the statement of a quieter theme, or episode, for solo horn, piano, and strings. There is a partial return to a more energetic mood, after which a cadenza of the piano leads to the second part of the Fantasie, the "Pastorale." Sempre semplice e tranquillo, F major, 9-8. The principal theme is stated by the piano and oboe solo, and is later given to the horn, with accompaniment of piano and strings. Transitional measures, an enharmonic passage for the piano, a reference to the material of the opening, lead to the finale, Allegro scherzando, B-flat measure, 4-4 alla breve. The conclusion is brilliant.

Miss Helen Lucille Norfleet was born in Kearney, Missouri, in 1893. She had her first piano lessons at the age of four. In the following year, 1898, she played at a benefit concert, and at six became a pupil of Rudolph King of Kansas City. In her 13th year she entered the Kidd-Key Conservatory at Sherman, Texas. Two years later she made her debut as soloist with the Chicago Symphony Orchestra, Alexander von Fielitz conducting, at the Sherman May Festival. Graduating from the Conservatory, she continued her piano studies with the director, Harold von Mickwitz, and the next year graduated from North Texas College with highest honors in Latin and mathematics. For

three years, with her sister, she toured the Northwest and Southwest under the auspices of the Extension Departments of the Universities of Wisconsin, Minnesota, and North Dakota. She taught during the season of 1914-15 at Wells College, Aurora, N. Y., and in 1915 became director of Music for the State Woman's College. She has appeared as soloist with the symphony orchestras of St. Louis, Kansas City, Fort Worth, San Antonio, Dallas, and with the Philharmonic Orchestra of New York. For the past two years she has lived and taught in New York, and has been active in trio performances with her brother, a 'cellist, and her sister, a violinist.

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TABLEAUX SYMPHONIQUES, after Theophile Gautier's "Romance of a Mummy." Ernest Fanelli. 1860 — 1917.

The first performance of these "Tableaux symphoniques" was at a Colonne concert, Paris, March 17, 1912. Gabriel Pierne conducted. The performance at this concert is the first in America.

Until 1912, when Fanelli was 52 years old, he was unknown to the public. The story of the discovery of his music, and of the triumph of the composer, is singular, almost incredible, in these days of press agentry. Fanelli had lived in neglect and extreme poverty, earning a living as kettle-drummer in orchestras and as pianist in various cafes. Later, owing to illness, he had lost this means of livelihood, and had become a copyist of music when Pierne, astonished at the originality and the technical mastery of a score his copyist showed him, rescued the composer from obscurity. This score anticipates by many years characteristic harmonic and orchestral idioms of Debussy, Ravel and other advanced composers of today.

Ernest Fanelli, the son of an Italian farmer and political refugee from the vicinity of Bologna, was born in the Rue des Couronne, in the Montmartre district of Paris, June

27th, 1860. The father, who understood nothing of the arts, became an employee of the Bank of France, and enlisted in the army in the Franco-Prussian War of 1870. At the age of ten Ernest had his first piano lessons. He worked to such good account that in the following year he attracted the attention of the singer Wartel, who introduced him to Marmontel of the Conservatoire. Fanelli attended Marmontel's piano class, and studied solfege with Alkan. It is said that Alkan treated the boy harshly, and that Ambroise Thomas, incensed at the Fanelli's complaint of his treatment, caused him to be dismissed from the institution of which Thomas was then the director. This dismissal occurred soon after the death of Fanelli's father. The boy now spent his evenings playing the kettle-drums at the Belleville Theatre, where he was not paid, then at the Ambigu, where he received a salary of 70 francs a month. The greater part of his earnings went to the purchase of arrangements of symphonies by Haydn, Mozart, and Beethoven, which Fanelli played on the piano, four hands, with friends.

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He had by this time produced some chansonettes and orchestral arrangements for the theatres. He fell in with Duprato, who, by a ruse, procured Fanelli's re-entrance to the Conservatoire. When it was observed that this young man had been previously dismissed. Duprato claimed that the present applicant was Ernest's brother, Duprato does not seem to have been either a very concientious or progressive harmony teacher. Fanelli failed in the competition at the end of his term, and went to Leo Delibes. He could learn little from this composer of charming ballets, who never spoke to his pupils of Bach, Mozart, Beethoven, or Schumann. Fanelli, driven back on himself, gained his real knowledge of harmony and composition by his own study of the scores of these masters. In a similarly practical manner he learned the art of writing for orchestra, by observing the capacities of the instruments, and discussing their technical problems and possibilities with the players.

In his 19th year Fanelli composed an opera comique, "Les deux tonneaux," to a text which he had been set to copy for another musician. In 1883, in his 24th year, he composed the "Tableaux symphoniques" on which his fame now rests. In the meantime he became a member of Lamoureux's orchestra, and, as a follower of this leader of the Wagnerian movement in France, took part in productions of scenes from "Lohengrin," "Tristan," "Die Walkure," and

finally, in 1887, in the first complete performance of Lohengrin given in Paris. (A striking fact in the development of Fanelli's talent is that his music apparently owes nothing to Wagner—an exceptional thing indeed, in a young French composer of his period.) It was later, in 1890, that Fanelli, during a sojourn at Bourgogne, composed a series of orchestral "Impressions Pastorales," consisting of 32 tone-pictures of country life from dawn to night-fall, the whole representing, in performance, some two hours of music. Camille Chevillard saw this score and commended it, but, possibly because of its length, did not give it performance. It was not heard until 1913.

Fanelli married and became the father of two children. To increase his earnings he would leave the orchestra of the Opera Comique at midnight, change his clothes, and join the band at the Cafe de Paris. This life lasted for ten years. In 1912 Pierne produced the "Tableaux symphoniques" with sensational success. A fund was collected for the composer. Crushed by circumstance, he had not, in 1912, composed anything for eighteen years. He lived to complete an opera in three acts, after Balzac's story of "Seraphita." The poem is by Judith Gautier, the daughter of the writer of "The Romance of a Mummy," a singular and fascinating woman, to whom the "Tableaux symphoniques" are dedicated. Fanelli died on the 24th of November, 1917.

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Among other compositions of Fanelli than those already cited are a "Suite rabelaisienne" for orchestra; 30 symphonic pieces of varying importance—among them "Cauchemar" after Victor Hugo, wherein voices are employed with the instruments, and "L'Efroi de soleil," in which there are two personages, the living executioner, and the head of a man decapitated, which utters railleries and sarcasms; four Humoresques for orchestra, to the last one of which, in particular, the composer attached importance; a Quintet for strings, of which the final movement is based on a motive of two tones representing the bray of a donkey. ("The donkey," said the composer to a friend, "is myself"!) This work was performed in April, 1912. This list of compositions is incomplete.

"Let us examine this music," said Mr. A. Mangeot, in Le Monde Musicale, following the first Paris performance of the 'Tableaux symphoniques,' "to see, first, whether it was really new in 1882; second, if the processes of writing and instrumentation which characterize it, and which are used off-hand in our day, constitute an incontestable progress; third, if, all this aside, the work is beautiful and moving.

"On the first point doubt is not possible. Certainly, before 1882, some musicians had tried successions of augmented fifths, of major thirds and of ninths, the whole toned scale and its harmonic implications, but not with such persistence and firm resolve to eliminate the method habitually used.

"Yes, the Berliozs, the Wagners, the Liszts, the Russian musicians had already, pushed on by their dramatic and picturesque conceptions, broken the old forms and subordinated, sometimes the melody, the harmony, and even the purity of the writing to the orchestral and descriptive effect. But they kept nevertheless to a plan and a style which related them to their precursors.

"I know only one musician, contemporary with Fanelli, who, with his audacity—and a greater felicity—has employed as his natural language these old scales with their logical harmonic consequences. It was our great Chabrier, so unjustly scorned by all those who have ostensibly plundered from him. But 'The Shulamite,' 'Gwendoline,' 'The King in spite of himself,' appeared after the composition of Thebes, and even if the work of Chabrier were already written when the young Fanelli undertook 'The Mummy' of Gautier, it is certain that he did not know them. We are forced to recognize in Fanelli the gift of invention and a subjective boldness. . . .

"But certain of you will say in objection that it is a poor title to glory to have been the first to employ disagreeable harmonies, strange sonorities, sometimes approaching the 'noises' that the futurists praise and the shapeless forms which so many musicians actually gratify us. I would not praise Fanelli if I believed him of that number

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Fanelli's string quintette was performed in Paris in April, 1912. The craze over the new-found composer was then at its height. "Are you a Fanellique?" was the cry in salons and concert halls. In February, 1913, Mr. Chalmers Clifton heard a performance of another portion of the music to "The Romance of a Mummy," entitled "Fetes dans le Palais de Pharaoh." Of this music he wrote, in the Harvard Musical Magazine of June, 1913, "The music is picturesque, but has a very real dramatic unity occasioned by a recurrence of a sombre, ironic motive symbolizing the complete spiritual stagnation of the Pharaoh." In the audience sat Florent Schmidt, applauding. Mr. Clifton was much impressed by this and other compositions of Fanelli.

In 1913 the "Impressions Pastorales" were performed. M. Doubresse, referering to this work in the *Guide Musicale* of the 8th and 15th of June of that year, spoke of Fanelli as one of the most original composers of his generation. "I mean by originality, not the detestable resolve to be singular at any cost, which afflicts so many of our contemporaries, but that splendid capacity of a vigorous temperament to project its power and to distinguish itself through the manifestations of a rich inner life. . . . The originality of M. Fanelli . . . consists primarily in a sincerity so absolute that it is almost unbelievable in a world in which all,

or nearly all, is vanity. He says that which he wishes to say, without caring whether he pleases or convinces, without regard to 'longeurs qu'il prolongue,' without concern for the tax on the attention of the listener, or the appositeness of his discourse. This is a sincerity which nothing dismays, astonishes, or defeats. He loves nature with a love equally ingenuous and profound, and loving, imitates, or rather translates her through the medium of the art which is peculiarly his own."

Gautier's "Romance of a Mummy," a tale remarkable alike for its historical accuracy, its exotic color, and the imagination which did not hesitate to weave into a story of human passions episodes of biblical lore including the miracles wrought by Moses and Aaron, and the destruction of the Pharaoh and his hosts in the passage through the Red Sea, was first published in successive editions of the "Moniteur Universel," from March 11 to May 6, 1857. The maiden Tahoser, daughter of the High Priest Petamounoph. loves the young Hebrew, Poeris. Disguising her rank, she enters his employ, only to discover that he loves one of his own race, the beautiful Ra'hel. The two women, united by their love of Poeris, form a friendship, and Tahoser resolves to learn and adopt the tenets of the Christian faith. that she may become one of the wives of Poeris. Meanwhile, the Pharaoh, returning from triumphs on the field

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of battle, has seen Tahoser, and desired her. The place of her concealment, in the humble home of Ra'hel, is revealed by a treacherous slave. Tahoser is abducted by the Pharaoh. Sorrowing for her tragic separation from Poeris, she endeavors to intercede with the Pharaoh for the persecuted Hebrews, who long to be released from their bondage and permitted to set out for their own land. The Pharaoh is obdurate, though Moses and Aaron confound his wise men by their miracles. It is not until the death of the first-born throughout the land that the Egyptian ruler relents and permits the Jews to depart. Then, regretting his decision, he pursues the fleeting hosts until the Egyptians are engulfed in the Red Sea. Poeri and Raphel, safe on the opposite bank, are united. For a few years Tahoser reigns over Egypt, then follows her lord to the tomb.

The three "Tableaux symphoniques" constitute the first part of a great composition in six divisions, planned to portray the principal espisodes of Gautier's narrative. At the time of the composer's death the last two divisions were but roughly sketched.

The work is dedicated to Judith Gautier. It is scored for 2 flutes, 2 piecolos, 2 clarinets, 1 bass clarinet, 2 oboes, English horn, 4 bassoons, 4 horns, 4 trumpets, 3 trombones, tuba, 3 kettledrums, tambourines, 2 harps, and strings, and mezzo-soprano voice, off stage. In the last movement bass and contra bass saxhorns, bass drum, snare drum, triangles and gong are added.

I. Thebes: before the palace of Tahoser.

"Thebes seemed asleep under the stifling rays of a leaden sun. A white light fell from the pale sky on the earth, swooning with heat. A few slaves, alone braving the heat of the day, were carrying water drawn from the Nile to the homes of their masters.

"Far up in the sky, vultures were wheeling about, and their shrill cries could be heard distinctly in the unusual silence.

"Not everyone in Thebes, however, was asleep. In the palace of Tahoser a young girl was singing a plaintive melody, accompanying herself on the harp, while her companion beat time on the skin of an oenothera.

"Passing by the ramparts of the palace, a slave, forgetting the whip of his master would hesitate and interrupt his journey to breathe in this song, surcharged with all the secret longings of his soul."

Lento mysterioso. F-sharp minor. 12-8.

A long, brooding phrase, played "ppp" by 'celli and basses, is twice repeated in transpositions of a fifth, and then developed symphonically in combination with another phrase, introduced in the eleventh measure by the oboe. Trills of flutes and piccolos suggest the cries of the vultures in the sky. In the 35th measure harps and tambourines enter with the accompaniment of the song of the young girl. This song, a wordless melopea in the oriental manner, is intoned, three measures later, by the voice off-stage. The bass tone of the accompaniment of the voice part, for many measures

A-flat and then G-flat, is enharmonically equivalent to the G-sharp and the F-sharp sustained in the lower registers of the orchestra. An unresolved 7th chord, D-sharp, A, C-sharp, over the F-sharp of the basses, brings the end of this movement. The pedal F-sharp is maintained through the greater part of the movement which follows.

11. On the Nile.

"Tahoser, weary of the palace, crossed the Nile to witness the triumphal return of the Pharaoh.

"Thousands of ships, laden with Egyptians, Negroes, Ethiopians and Asiatics, covered the river. A dazzling scene; the water, agitated in every direction, glistened like quicksilver, resembling a sun shattered in a million pieces.

"The west wind had just arisen and the waters of the Nile, roughened by oars, foamed like a sea,

"The bark of Tahoser soon reached the opposite shore.

"She looked without interest at the scene and her wandering gaze expressed not the slightest interest until, passing a house almost hidden from view in a cluster of luxuriant vegetation, she was aroused from her apathy. There a handsome young man appeared to be watching the crowd, but his sad eyes, dreaming of the past, never rested upon Tahoser.

"The cheeks of the young princess had become pale, and she repeatedly inhaled the fragrance of her lotus flowers, as if to prevent herself from fainting."

After twelve measures of introduction, allegro moderato,

F-sharp minor, 4-4, the key changes to F-sharp major, with alternating measures of 4-4, 3-4. The introduction opens with sustained tones of the upper strings, divisi, harmonics on the first violins, and answering tones of wind instruments. In the fifth measure two horns, in dialogue, announce a short phrase, which, with an answering motive suggestive of a cry, or call, and another equally short phrase played sixteen measures later by bassoons, clarinets, and piccolo, give what thematic contours there are to this impressionistic tone-picture of the river Nile. Gradually the rythmical figures, over the persistent F-sharp in the bass, gain momentum, the mood becomes more animated. there is a brilliant climax-shouts, cries, the excitement of the crowd—then a decrescendo, a return of the first measures of the introduction, and the bark of Tahoser touches the opposite shore. Now there is music of longing, of secret love. A new theme given to strings, later reinforced by wind instruments, is answered by an ardent song of the oboe. At the end there is a sigh of first violins and 'celli, echoed by the flutes.

III. The Triumphal Return of Pharaoh.

"A mighty uproar, rumbling, deep and powerful, caused by the chariots of war, and like the sound of an advancing ocean, was heard in the distance, drowning the impatient cries of the multitude. The tumult increased. There arose a whirlwind of dust and soon the sound of instruments could be distinguished above the din. "The first files of musicians debouched into the vast arena, to the delight of the multitude, which was growing weary, waiting under a pitiless sun which would have melted any but Egyptian skulls. Each group of musicians sounded a crashing fanfare of triumph as it passed.

"The uproar of trumpet, drum, timbrel and tabor, which would have been deafening within the walls of a palace, was none too strident under the vast canopy of the sky, in the midst of the limitless space, and the restless throng.

"After the musicians came the procession of barbarlan captives. Some had their wrists manacled in wooden pillories; others had their necks confined in an iron collar, or by a rope which linked together a whole group with a knot between each victim. It seemed as if the captors had taken pleasure in hampering as much as possible the natural motions of their prisoners so that these poor creatures were forced to walk awkwardly with cramped step, writhing in pain.

"After them came the standard bearers. A herald proclaimed in a resonant voice the splendid victories of the king.

"At last, Pharaoh himself appeared, followed by the young princes of the royal family, and by his victorious army.

"Passing in front of the embankment where Tahoser stood, Pharaoh slowly fixed upon her his dark glance. A flash of desire had illumined their sombre disks—an effect as terrific as if the eyes of a granite idol had suddenly lighted up and expressed a human thought.

"Under the wheels of innumerable chariots, the earth reverberated and trembled dully as if shaken by an earthquake.

"The people uttered a great shout, and from the top of the embankment threw down upon the path of the conqueror long, green palm branches which until now they had been waving."

A long crescendo of 64 measures, from "ppp" to "ff" leads to the proclamation, with an abrupt change of key, of the theme of the Pharaoh, a theme not unakin in spirit and in its powerful tread to the theme of Wagner's Wotan. Ten measures later this theme is again thrown out, with reinforced instrumentation, amid measures of acclamation by the trumpets. Savage descending passages in lower registers of the orchestra lead to a still stronger climax by the full orchestra, "fff," in which a fanfare of augmented chords, built consistently on the scale of whole tones, is said to refer to the herald's announcement of the victories of the Pharaoh. After this the orchestra subsides somewhat, and a broad, mournful cantilena is given out by 'cellos, violas, bassoons, and English horn, possibly associated with the thought of the unhappy captives. A little later there is a change of mood, a period of sombre reflection, lasting but a moment, dispersed by arpeggii of harps and the resumption, with ever louder, more brutal, noisy orchestration, of the ride of the Pharaoh. There are other short themes, closely related, suggestive of cries of the crowd, fanfares of the musicians, the power and the cruelty

of the Pharaoh. Analysts have carefully enumerated them. This need not deeply concern the listener. The question is, will be, listening to the music of Fanelli, evoke the splendor and savagery of a vanished past, the beauty, the color, the passions described in Gautier's romance.

Mrs. Laura Comstock Littlefield, soprano, was born in Malden, Mass. She first studied singing with Mrs. Marie Gallison. She later took the music courses at Radcliffe College. She has since coached successively with Herbert Witherspoon, Georges Longy, Isidore Braggiotti, and (at present) with Mrs. Dudley Fitts. She made her first public appearance in Boston in Steinert Hall. She has appeared as soloist with the Longy Club, the Handel and Hayden Society, the Cecilia Society, the Apollo Club, the People's Choral Union; with the Boston Symphony Orchestra in Sanders Theatre, Cambridge, Jan. 17, 1918 (aria, "L'Amero" from Mozart's "Il re pastore"; ariette from Rameau's "Platee," and Duparc's song, "l'hidyle"). She is now soloist at the Old South Church and head of the vocal department of Bradford Academy.



WORKS PERFORMED AT THE CONCERTS OF THE BOSTON MUSICAL ASSOCIATION DURING THE SEASON OF

1919-1920

SEASON 1919-1920

(First) December 17 (Orchestral)

(Second) January 21 (Chamber Music)

(Third) February 25 (Instrumental)

(Fourth) March 24 (Chamber Music) (Fifth) April 28 (Orchestral)

BACH

Sixth French Suite February 25th, 1920

(Salzedo Harp Ensemble)

BEACH, JOHN

Naive Landscapes, suite for flute, oboe, clarinette and piano March 24th, 1920 (American Composition)

(Composer at the piano)

BEETHOVEN

Romance in F, Op. 50, for violin and orchestra December 17th, 1919 (Gertrude Marshall)

Brahms

Serenade, Op. 16, for two flutes, two oboes, two clarinettes, two horns, two fagottes, violas, 'celli, basses December 17th, 1919

Brandts-Buys, Jan

Romantische Serenade, Op. 25, for string quartette March 24th, 1920

(The Durrell String Quartette)

CHAUSSON

Chant Funebre, Op. 28, (four part chorus of women's voices) orchestration by Vincent D'Indy April 28th, 1920

(MacDowell Club Chorus with Orchestra)

CHAUSSON

Chanson Perpetuelle for Soprano and Orchestra, Op. 37 April 28th, 1920

(Margaret Clement)

DEBUSSY

Song—Romance January 21st, 1920

(Bernice Fisher-Butler)

DENSMORE, JOHN

Song—Elf and Fairy January 21st, 1920

(Bernice Fisher-Butler)

FANELLI, ERNEST

Tableaux Symphoniques (After "The Romance of a Mummy") Full Orchestra Voice: (off-stage) April 28th, 1920

(Laura Littlefield)

FAURE

Song—Les Roses d'Ispahan January 21st, 1920 (Bernice Fisher-Butler)

Song—Notre Amour January 21st, 1920 (Bernice Fisher-Butler)

Elegie—Solo violoncello and orchestra April 28th, 1920 (Marion Moorhouse)

GRIFFES, CHARLES TOMLINSON

Poeme for flute and small orchestra March 24th, 1920 (The American Composition)

(Marion Dwight Jordan)

HANDEL

Recitative and Aria—"Nice, che fa? che pensa?"

Arranged by Samuel Endicott January
21st, 1920 (Bernice Fisher-Butler)

HAYDN

Canzonet My Mother Bids Me Bind My Hair January 21st, 1920 (Bernice Fisher-Butler)

MASON, F. STUART

Four Characteristic Pieces for violoncelli (American Composition) December 17th, 1919

Moussorgsky

Oriental Chant (Lamentation from Cantata— Josua Navine) February 25th, 1920 For small orchestra and harp ensemble (Arrangement by C. Salzedo) (Ethel Frank)

PLATT, RICHARD

Sonata for Violin and Piano, B. minor (American Composition) January 21st, 1920 (Nina Fletcher and composer at the piano)

RAMEAU

Castor and Pollux (Fragments arranged as an orchestral suite by F. A. Gevaert) December 17th, 1919

RAVEL

Three Poems after Stephen Mallarme, for mezzosoprano, two flutes, piccolo, two clarinettes,
bass clarinette, string quartette and piano
December 17th, 1919 (Mary Kent)
Introduction and Allegro for solo harp, flute,
clarinette and stringed instruments February 25, 1920 (Carlos Salzedo)

RIMSKY-KORSAKOFF

A page from Homer, Op. 60, for orchestra, chorus of women's voices, Trio of Solo voices April 28th, 1920

Hebrew Love Song (Acc. arr. by C. Salzedo)
(Ethel Frank)

SAINT-SAENS

Wedding Cake (Caprice Valse) Piano Solo and String orchestra December 17th, 1919 (Constance McGlinchee)

SALZEDO, CARLOS

Three Poems by Sara Yarrow, Op. 37, for soprano, six harps, oboe, fagotte, horn February 25th, 1920 (Ethel Frank)

Bolmimerie, Op. 39 (music for a Pantomime) February 25, 1920

(Carlos Salzedo Harp Ensemble)

THIRION, LOUIS

Quartette for two violins, viola, 'cello, Op. 10 January 21st, 1920

(The American String Quartette)

TURINA, JOAQUIN

Scene Andalouse for solo viola, piano, and string quartette (Anna Golden, Boston Ensemble Club, Walter Piston and Hiram Goldman)

WHITING, ARTHUR

Fantasie for pianoforte and full orchestra, Op. 11 April 28th, 1920 (Helen Norfleet)

WILLIAMS, R. VAUGHAN

Cycle of six songs for tenor voice (From "A Shropshire Lad") "On Wenlock Edge" with piano and string quartette March 24th, 1920 (Rulon Y. Robison)



AMERICAN COMPOSITIONS PERFORMED AT THESE CONCERTS

FIRST CONCERT December 17th, 1919

F. Stuart Mason Four Characteristic Pieces for Violoncelli (MSS)

SECOND CONCERT January 21st, 1920

Richard Platt Sonata for violin and piano B minor (MSS)

Nina Fletcher and composer at the piano

THIRD CONCERT February 25th, 1920

Charles Tomlinson Griffes Poeme for flute and small orchestra (MSS) was announced for this date, but owing to the serious illness of the composer, at that time, it was impossible to secure manuscript parts.

The composition was performed at the Fourth Concert, March 24th, 1920 (Marion Dwight Jordan)

FOURTH CONCERT March 24th, 1920

John Beach Naïve Landscapes, Suite for flute, oboe, clarinette and pianoforte (MSS) Composer at the piano

FIFTH CONCERT April 28, 1920

Arthur Whiting Fantasie for pianoforte and full orchestra Op. 11 (MSS) (Helen Norfleet)

COMPOSERS

"A composition by an American composer will be given a place on each programme. The composer may assist in the production of his work either as conductor or soloist. . . .

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instrumentalist."

From prospectus of the Boston Musical Association, Autumn, 1919

WORKS PERFORMED FOR THE FIRST TIME IN BOSTON

- BEACH, John: Naive Landscapes March 24th, 1920
- FANELLI, Ernest: Tableaux Symphoniques FIRST PERFORMANCE IN AMERICA April 28th, 1920
- GRIFFES, Charles Tomlinson: Poeme for flute and small orchestra March 24th, 1920 (Marion Jordan)
- HANDEL: Recitative and Aria, Nice, Che fa? Che pensa? Arranged by Samuel Endicott January 21st, 1920 (Bernice Fisher-Butler)
- MASON, F. Stuart: Four characteristic pieces for violoncelli December 17th, 1919
- RAVEL, Maurice: Three Poems after Stephane Mallarme December 17th, 1919 (Mary Kent)
- SALZEDO, Carlos: Three Poems by Sara Yarrow Op. 39 (Ethel Frank) Bolmimerie Op. 39 February 25, 1919 (MSS)
- THIRION, Louis: String Quartette Op. 10 January 21st, 1920 The American String Quartette FIRST PERFORMANCE IN AMERICA
- TURINA, Joaquin: Scene Andalouse Solo viola January 21st, 1920 FIRST PERFORMANCE IN AMERICA (Anna Golden)

THE FOLLOWING SOLOISTS HAVE APPEARED THIS SEASON

- BEACH, John: Composer and pianist. Naïve Landscapes (American composition) March 24th, 1920
- CLEMENT, Margaret: Soprano. April 28th, 1920 Chausson—Chanson Perpetuelle
- FRANK, Ethel: Soprano February 25th, 1920 Moussorgsky—Oriental Chant Rimsky Korsakoff—Chanson Hebraique Three Poems Carlos Salzedo Op. 37
- FISHER-BUTLER, Bernice Soprano January 21st, 1920
 Handel, Recitative and Aria. Nice che fa? Che pensa?

 (Arranged by Samuel Endicott)
 Haydn, My Mother Bids Me Bind My Hair
 Debussy, Romance
 Densmore, Elf and Fairy
 Faure, Les Roses d'Ispahan
 Faure, Notre Amour
- FLETCHER, Nina: Violin January 21st, 1920
 Richard Platt, composer and pianist. Sonata for violin and piano B minor
 (American Composition)
- GOLDEN, Anna (Mrs. Alexander L. Golden) Viola January 21st, 1920 Joaquin Turina Scene Andalouse for solo viola
- JORDAN, Marion Dwight Flute March 24th, 1920 Charles Griffes Poeme for flute and small orchestra (American Composition)

- KENT, Mary Soprano December 17th, 1919 Ravel Three Poems after Stephane Mallarme
- LITTLEFIELD, Laura Soprano April 28th, 1920 Fanelli Tableaux Symyhoniques
- MARSHALL, Gertrude Violin December 17th, 1919

 Beethoven Romance in F Op. 50 For violin and orchestra
- MOORHOUSE, Marion Violoncello April 28th, 1920 Chausson Elegie for solo violoncello and orchestra
- McGLINCHEE, Constance Piano December 17th, 1919
 Saint-Saens Wedding Cake (Valse Caprice) Piano Solo and String Orchestra
- NORFLEET, Helen Piano April 28th, 1920
 Whiting Fantasie for pianoforte and full orchestra Op. 11
 (American Composition)
- PLATT, Richard Composer and Pianist January 21st, 1920 Sonata for violin and piano B minor (American Composition)
- SALZEDO, Carlos Composer and Harpist February 25th, 1920 Ravel Introduction and Allegro for harp and small orchestra Salzedo Compositions
- ROBISON, Rulon Y. Tenor March 24th, 1920

 R. Vaughan Williams: On Wenlock Edge (Cycle of Six Songs) text from "A Shropshire Lad"
- WILLIAMS, R. VAUGHAN: Song Cycle "On Wenlock Edge" March 24th, 1920 (Rulon Y. Robison)

ORGANIZATIONS THAT APPEARED DURING THE SEASON OF

1919-1920

THE AMERICAN STRING QUARTETTE

Gertrude Marshall, 1st violin
Ruth Stickney, 2nd violin
Adeline Packard, viola
Hazel L'Africain, violoncello
String Quartette Op. 10 Louis Thirion

THE BOSTON ENSEMBLE CLUB

Hildegarde Brandegee-Livingstone, violin Marjorie Patten-Friend, violoncello

Marion Hyde, Pianoforte Scene Andalouse Joaquin Turina (January 21, 1920)

(January 21, 1920)

THE DURRELL STRING QUARTET

Josephine Durrell, 1st violin Jessie Hatch-Symonds, 2nd violin Anna Golden, viola

Romantische Serenade Op. 25 Jan Brandts-Buys (March 24, 1920)

THE MACDOWELL CLUB CHORUS

Miss Helen Ranney, president

Mr. Georges Longy, conductor

Madame Renée Longy-Miquelle, accompanist

A Page from Homer Op. 60 Rimsky-Korsakoff

Prelude-Cantata Chorus of Women's Voices with Solos for Soprano, Mezzo-Soprano and Contralto (April 28, 1920)

Chant Funebre Op. 28 Ernest Chausson Four part chorus of women's voices (April 28th, 1920)

CARLOS SALZEDO HARP ENSEMBLE

Carlos Salzedo

Edith Connor Eva Horan Clare Mallison Marie Miller Irene Perceval Elise Schlegelmilch

Lucile Johnson

Bach's Sixth French Suite and Salzedo Compositions (February 25, 1920)

Ensemble Players Assisting

In the

Ravel, Introduction and Allegro (February 25th, 1920)

Ravel, Three Poems, after Stephane Mallarme (December 17th, 1919)

Joaquin Turina, Scene Andalouse (January 21st, 1920)

R. Vaughan Williams, Song Cycle "On Wenlock Edge" (March 24th, 1920)

Arcieri, Emile, clarinette Beale, Minot, violin Berry, Gladys, violoncello Chase, Elizabeth, Le Baron, violin Dennett, Lucy, violin Durrell, Josephine, violin Fox, Mary, (Mrs. Felix Fox), viola Friend, Marjorie Patten, violoncello Gideon, Henry, piano Golden, Anna, (Mrs. Alexander L.), viola Goldman, Hiram, viola Ippolito, Carmela, violin Livingstone, Hildegarde Brandegee, violin Jewell, Edith, viola Jordan, Marion, flute Moorhouse, Marion, violoncello Packard, Adeline, viola

Piston, Walter, violin Powell, Verne Q., flute and piccolo Stickney, Ruth, violin Tapley, Rolland, violin Jacobs, Ora, soprano Laurent, Georges, flute Laus, Abdon, fagotte Longy, Georges, oboe Longy-Miquelle, Renée, piano Marshall, Gertrude, violin Mimart, Paul, clarinette Miquelle, Georges, violoncello McCarthy, Angela, contralto Robertson, Marion, mezzo-soprano Swain, Mary Shaw, piano George Wendler, horn

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ADDENDA

Programme III.

The compositions of Carlos Saledo, harpist and composer, heard at the concert of February 25th, were then played for the first time in Boston. They were "Three Poems" for soprano with accompaniment of harp, text by Sara Yarrow (Ethel Frank, soprano), and "Bolmirerie" (music for a pantomime) for harp ensemble.

Charles Tomlinson Griffes, one of the most gifted of the younger generation of American composers, died on the 8th of April, 1920. The illness which led to his death caused a delay in the arrival of the orchestral parts of his "Poeme" for flute and small orchestra, which had been announced for performance at the third concert of the Boston Musical Association, February 25, 1920. The work was not performed until the 4th concert, March 24, 1920.

Jan Brandt-Buys, born September 12, 1868, died during the war.

ERRATA

Programme I.

Page I of programme notes, column 1, last line: For "754" read "1754." Page 3 of notes, column I, line 4: For "Andante" read "Chanson."

Programme II.

Page 9. The key of Thirion's Quartette, op. 10, is not A, but E major.

Page 13, line I. For "Conzonet" read "Canzonet."

Page 15, column 2, line 2. For "Carleton" read "Karleton."

Programme III.

Page 11, line 2. For "1821 to 1828" read "1621 to 1628."

Page 31, column 2, line 17. For "De Mailley" read "DeMailley."

Programme IV.

Page 13, line 4. For "Music" read "Song."

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From an American Composer

To H. T. Parker of the Boston Transcript after 1st Concert December, 1919

Last Wednesday evening I had the pleasure of attending the first concert of the newly formed "Boston Musical Association." Mr. Longy, the founder, seems to me to have started a movement here, which, if supported as it should be, bids fair to fill a unique and important place in our musical life. The two broad classes into which concert music in general falls are: Orchestral music, and Chamber Music. But much delicate, fanciful and interesting music has been written, and is being written, which falls between these two classes: music for small orchestra, for unusual combinations of instruments, songs with colorful accompaniments for piano and certain string and wind instruments—such as the fine example we had the other evening in the remarkably interesting songs by Ravel. All these things we seldom get a chance to hear, and it is just this chance that Mr. Longy affords us through the Boston Musical Association.

Not only must this general characterization of the enterprise be of interest to all of us who are interested in the art of music, but the clause in the prospectus to the effect that it is the intention to give a new work by an American composer at each concert, is of especial and stimulative interest to all of us who are American composers. The enterprise certainly has my hearty sympathy, and I sincerely hope that it may receive sufficient support to guarantee its firm establishment.

HENRY F. GILBERT.



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Page fifty-three

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Boston Musical Association

GEORGES LONGY, Director SEASON 1919-1920



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MRS. FRANK G. WEBSTER

MR. HENRY LEE HIGGINSON

The cover design of this program is the work of the artist, Denis M. Bunker, who was born in New York 1861 and died 1890. He studied in Paris with Hebert and Gerome. The reproduction from the original sketch has been made possible through the courtesy of Mr. Charles Martin Loeffler for whom it was made.



CARLOS SALZEDO

Harp Soloist

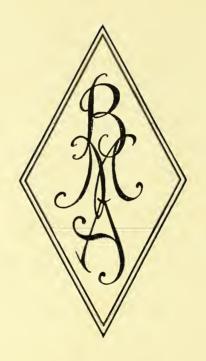
AT THE THIRD CONCERT OF THE BOSTON MUSICAL ASSOCIATION

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JORDAN HALL, BOSTON

HUNTINGTON AVENUE AND GAINSBORO STREET

BOSTON MUSICAL ASSOCIATION

GEORGES LONGY, Founder and Director

SECOND SEASON 1921

Programme of First Concert

Wednesday Eve., January 19, 1921 at 8.15 o'clock

Guarantors

MRS. FREDERIC S. COOLIDGE MRS. ERNEST B. DANE MRS. ALLAN FORBES MRS. JOHN L. GARDNER MRS. RICHARD J. HALL WM. S. HAYNES CO. MR. EDWARD BURLINGAME HILL MR. GALEN STONE MISS HELEN HOOD MISS FANNY P. MASON

MR. CHARLES PEABODY MR. WILLIAM PETERS MISS HELEN M. RANNEY MRS. ROBERT S. RUSSELL MISS GERTRUDE SANDS MR. ALEXANDER STEINERT MRS. EDWIN WATSON MRS. FRANK G. WEBSTER

Soloists

Christiana Caya Soprano Guy Maier Pianist

FLUTE QUARTETTE

Verne Powell Raymond Orr Alice McLaughlin Walter Knight

ORCHESTRA

Georges Longy, Conductor

PERSONNEL

VIOLINS

ERTRUDE MARSHALL WIT, Concert Mistress

osephine Durrell Ruth Stickney leatrice Pray Alma Rosengren

Inot Beale ucy Dennett Ruth Collingbourne Iope Clarke Raphael del Sordo WALTER H. PISTON. Principal.

Elizabeth Judkins John Ziselman Alma Rosengren

Miriam Frost

Maidelle de Lewandowski Horatio Tower

Ruth Collingham Hermann Silbermann Ruth Murphy Hope Wright Emily Johnson
Pauline Taylor
Edmund Leuci
Emily Johnson
Melvin von Rosenwinge

VIOLAS

Anna R. Golden, Principal

Edith Jewell Gladys Blaikie Mary Fox Alice Bonnell Hiram Goldman

VIOLONCELLOS

MARION L. MOORHOUSE, Principal

Eleanor Leutz Marjorie Patten-Weaver Laurence Woods Gladys Berry

Louisa Knowlton Harold Adlington

BASS

Mary Grover Wass

FLUTES

CLARINETS

Emile Arcieri Edna Klar-Toll

Alice McLaughlin Walter Knight Alice Morse Stott

Verne Powell

HORNS

Ardelle Cunningham Dodge

TRUMPETS

Joseph Freni

PERCUSSION

Albert Sherman, Jr. James Jerome Rosenberg

TYMPANI

Anna Ewell

HARP

Katharyne Perkins

CELESTA

Constance McGlinchee

Assisted by a few members of the Boston Symphony Orchestra

CHRISTIANA CAYA was born in Woonsocket, R. I., of French parentage. As a child she studied piano with the intention of becoming a concert pianist. Later she decided to study singing and her first teacher was Mine, de Berg-Lofgren of Boston. The last two seasons she has coached with Mine. Rider-Kelsey of New York, and has appeared in concert throughout New

England.

GUY MAIER, pianist, was born in Buffalo, N. Y. He did not begin the study of music until the age of sixteen. He studied with George Proctor at the New England Conservatory of Music for four years and later with Arthur Schnabel in Berlin, His first public appearance was in Jordan Hall, December 7, 1914. He was a member of the American Expeditionary Forces, France, from December 1917 to July 1919. This winter he has given recitals in the cities of the East and Middle-West and has been soloist with the Boston Symphony Orchestra (five times), the Chicago Symphony Orchestra (three times), the New York Symphony Orchestra, the Cleveland Symphony Orchestra and the Detroit Symphony Orchestra. At present he is teaching at the David Mannes Music School in New York City.

PROGRAMME

FRANK BRIDGE Suite for String Orchestra (First Time) I. Prelude (Moderato) III. Nocturne (Adagio molto) II. Intermezzo (Allegretto) IV. Finale (Allegro vivo) CLAUDE DEBUSSY "Le Jet d'Eau" for Voice and Orchestra (First Time with Orchestra) Soloist: CHRISTIANA CAYA G. LEKEU Adagio for String Orchestra Soli: Gertrude Marshall Wit (Violin), Anna Golden (Viola), Marion Moorhouse (Cello) (op. 3) *ROBERT RUSSELL BENNETT Quartette for Flutes The American Composition RONDO CAPRICCIOSO VERNE POWELL ALICE McLAUGHLIN RAYMOND ORR WALTER KNIGHT ALBERT ROUSSEL Le Festin de l'Araignee Ballet Pantomime "The Spider's Feast" (op. 17) Fragment Symphonique for Orchestra N. RIMSKY KORSAKOFF Concerto for Piano and Orchestra Soloist: GUY MAIER

Moderato assai-Allegretto quasi polacca-Andante mosso-Andantino tranquillo-Con fuoco

(op. 30)

(Chickering Piano used)

*ROBERT RUSSELL BENNETT was born in Kansas City, Mo., where his father was first trumpeter in the Kansas City Symphony Orchestra. He now lives in New York. He studied composition with Carl Busch. His Rondo Capriccioso for four flutes was first heard at a concert of the MacDowell Club in Boston, March 10, 1920. It was later repeated at the graduation exercises of the Longy School of Music in Steinert Hall, May 8, 1920. The quartette is in one continuous movement and the spirit is lively and capricious.

SPIDER'S FEAST

SPIDER'S FEAST. The fragments played at this concert have been drawn from a pantomime ballet and re-arranged by composer for concert performance. The score gives the following indications :-

Prelude-Entrance of the Ants-The Ants discover a fallen rose-petal-They exert themselves tremendously to raise it-The Ants Abandon it-They are about to turn their attenion to another rose-petal when the Butterfly enters-Dance of the Butterfly-The Spider invites the Butterfly to dance nearer the hole in which he has his web-The Butterfly is caught in the spider-web and struggles there-Death of the Butterfly-An Ephemerid appears, slowly disengaging himself from his cocoon-Dance of the Ephemerid-Funeral of the Ephemerid-The funeral procession winds off in the distance and disappears-Night falls on the solitude of the garden.

BOSTON MUSICAL ASSOCIATION

The Second Concert will take place at JORDAN HALL
Wednesday Evening, February 16, 1921
at 8.15 o'clock

PROGRAMME

A. BRUNEAU Penthesilee
Symphonic Poem for Voice and Orchestra (First Time in America)
V. DAVICO Impressionna Romana (MSS) (First Time in America)
BLAIR FAIRCHILD Legende for Violin and Orchestra American Composition (First Time in Boston)
RAVEL Alborada del Gracioso (MSS) (First Time in America)
SAINT SAENS Concerto in G Minor for Pianoforte and Orchestra

Played by JESUS MARIE SANROMA, Winner of the Mason & Hamlin Piano Prize at the New England Conservatory of Music, Spring, 1920.

No. 2, Op. 22.

SOLOISTS

CHARLOTTE PEEGE (Contralto) CARMELA IPPOLITO (Violinist)

JESUS MARIE SANROMA (Pianist)

NOTICES OF IMPORTANCE

At the fourth and final Concert there will be a special programme, giving a synopsis of the season's work and the names of the sustaining and associate members of the Boston Musical Association.

For any information pertaining to active membership in the Boston Musical Association, address Mr. Georges Longy, Founder and Director, 103 Hemenway St., Poslow, telephone Back Bay 6589.

Tickets for the three remaining Concerts of this series may be had by applying to Mr. Richard Newman, Manager, Steinert Building, 162 Boylston St., Boston, telephone Beach 1330; or the Box Office of Jordan, Hall, telephone Back Bay 4320, and also of the Secretary, 103 Hemenway St., Boston, telephone Back Bay 6880.

DATE OF CONCERTS

Wednesday evening, February 16, 1921 Wednesday evening, March 23, 1921 Wednesday evening, April 27, 1921



JORDAN HALL, BOSTON

HUNTINGTON AVENUE AND GAINSBORO STREET

BOSTON MUSICAL ASSOCIATION

GEORGES LONGY, Founder and Director

SECOND SEASON 1921

Programme of Second Concert

Wednesday Eve., February 16, 1921 at 8.15 o'clock

Guarantors

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MR. CHARLES PEABODY MR. WILLIAM PETERS MISS HELEN M. RANNEY MRS. ROBERT S. RUSSELL MISS GERTRUDE SANDS MR. ALEXANDER STEINERT MRS. EDWIN WATSON MRS. FRANK G. WEBSTER

Soloists

Carmela Ippolito Violinist Jesus Sanroma Pianist

ORCHESTRA

GEORGES LONGY, Conductor PERSONNEL

VIOLINS

GERTRUDE MARSHALL WIT, Concert Mistress

Josephine Durrell Katharine Warren Beatrice Pray Robert Bennett Minot Beale Hope Clarke Saul Whiteman

Elizabeth Judkins John Ziselman Miriam Frost Horatio Tower Hope Wright Pauline Taylor Edmund Leuci

Hermann Silbermann Ruth Murphy Emily Johnson Melvin von Rosenwinge

VIOLAS

ANNA R. GOLDEN, Principal Edith Jewell Mary Fox Laura Kelsey Rose Garrity Hiram Goldman

VIOLONCELLOS

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MARION L. MOORHOUSE, Principal Eleanor Leutz Louisa Knowlton Marjorie Patten-Weaver Laurence Woods Gladys Berry Harold Adlington

BASS Mary Grover Wass

FLUTES Verne Powell Marion Jordan CLARINETS Emile Arcieri Edna Klar-Toll

PICCOLO Walter Knight

HORNS Alice Morse Stott Ardelle Cunningham Dodge

OBOE Norman Barker

Renee Longy-Miquelle

PERCUSSION Dorothy Howard

Albert Sherman, Jr.

CELESTA Constance McGlinchee

Assisted by a few members of the Boston Symphony Orchestra



PROGRAMME

MAURICE RAVEL Alborada del Gracioso (MSS) (First time in America)

CAMILLE SAINT-SAENS Concerto No. 2 in G minor for Pianoforte and Orchestra

Soloist: JESUS MARIA SANROMA

(Op. 22)

II. Allegretto scherzando

III. Presto

VINCENZO DAVICO Impressioni Romane (MSS) Impressions of Roman Atmosphere.

1. A Sunset in the country near Rome. 2. The Twilight hour.

3. A Fete night in the "Trastevere." (First time in America)

(See footnote).

*BLAIR FAIRCHILD Legende for Violin and Orchestra

(First time in America with orchestra)

Soloist: CARMELA IPPOLITO (The American Composition)

ALFRED BRUNEAU Penthesilee (Reine des Amazones)

Symphonic Poem for Voice and Orchestra.

(Words by Catulle Mendes) (First time in America)

Soloist: CHARLOTTE PEEGE

MAURICE RAVEL Alborada del Gracioso (MSS)

Mason & Hamlin Piano used.

Impressions of Roman Atmosphere

A SUNSET IN THE COUNTRY NEAR ROME.
 Under the burning caress of the setting sun the great solitary plain is hushed with dreams. A sound of bells which pass in the distance—the plaintive cry of the bagpipes—the last glow with blood-red reflections which is lost in the gathering shadows.

2. THE TWILIGHT HOUR.

It is the peaceful hour of mystic spells—the hour of lovers meeting—sleeping passions awaken in the soul. The night which falls slowly carries away in her mysterious veil the last cry of love.

3. A FETE NIGHT IN THE "TRASTEVERE."

Serenades, songs, dances, harmonies of guitar and tambourine! It is of the people who are enjoying themselves in the intoxication of pleasure,

Soon the summer night covers the old square with silence and quiet. The sounds of gaiety die away one by one. A clock strikes in the night and with it dies the echo of a serenade.

Vincenzo Davico was born in 1889. He studied at Turin with Cravero, and then took a diploma at Leipzig in the class of Max Reger. Signor Davico is the composer of several orchestral works which have been played at the Augusteo at Rome, the Lamoureux Concerts in Paris, and at the Concerts "Classiques et Modernes" at Monte Carlo. He has also written a Trio, Nocturne. "Douze Impressions" for the Piano, several songs, an opera "La Dogaressa," which was performed for the first time last year at Monte Carlo, and an Oratorio based on "The Temptation of Saint Anthony" by G. Flaubert, which will be sung this coming season.

As to his personality as an artist one cannot do better than to quote the following extract from an article signed by the eminent Italian critic, G. Gatti: "Vincenzo Davico belongs to the group of young Italian musicians to whom we owe the happy awakening of orchestral and symphonic music in Italy. He was among the first to realize in his works the spirit of liberation and to transfuse into them a modern and subtle sensibility. His music has no violent gestures nor passionate airs. It is bathed in twilight and draws inspiration from a world of dreams."

(We are indebted to Miss Gertrude Fogler for the above translations)

Again the Musical Association and Again listened to relative amateurs struggling Interesting Music in Unrevealing Per-

in Prospect. Transcript-T is the practice not the theory that dulls the edge of pleasure in the concerts of the Musical Association. . 'hen It was set afoot nearly two years ago, it purposed to make known to Boston music unlikely to be heard here through other channels-orchestral pieces, choral pieces, chamber pieces, concerted pieces for instruments or voices, and so onward over the whole range of composition in tones In particular it would seek numbers that asked unusual combinations of executants -- a singer, say, accompanied by a quartet of strings or a little choir of wind instruments; or four flute-players or seven harpists in joined or parted voices. In particular again, it would spy out the music of little known American or European composers and bring it to deserved hearing. As the Musical Association

planned its programmes, so, to the letter, it has made them. In seven concerts the assembled audiences have heard much novel music. Most of it they would hardly hear elsewhere. Not a little of it has been intrinsically interesting; some of it has yielded rare pleasure; only here and there an item has not in itself repaid performance.

In the quality of that performance, however, comes the rub, and there may lie the source of present indifference to the concerts of the Association and of uncertainty as to its future. Undoubtedly Mr. Longy. as director, and his co-workers for a single evening or through a whole winter do the best they can. Sometimes when they have enlisted skilled "professional" assistance, again when the piece in hand has demanded relatively few executants or has not been too exacting in itself, they have revealed, animated, characterized the chosen music. Then, the hearer has known that he heard also the composer and taken pleasure accordingly. On the other hand, as often as not, he has

with tasks difficult for even practised "professionais." He has heard Mr. Longyformance—The Problem Before It—Miss at test only an occasional conductor—and an orchestra politely called "semi-profes-Ieffrey, Promising Violinist-Programmes sional" wrestling with music that would have put Mr. Monteux and his forces to Feb. 17.1921 their mettle across the way at Symphony Hall. With the best of good will, he has even sat before performances that dragged composer and audience into the deep pit of dullness. If the Musical Association is to gain a supporting and a lasting public, f it is really to fulfill its purpose, it must face and try to solve the problem of bettered and more inspiriting performance. audience expects it.

cert of last evening was clear proof of this the violin-parts of Ravel and Davico! Not. necessity. Mr. Longy has laid hand upon much imagination was necessary to see in Ravel's version for orchestra of his early them-innocent as they were-the dangerpiano-piece, "Alborada del Gracioso." The signal to the Musical Association, now and composer has shifted it to a new medium for the future. with his habitual dexterity, finesse, brilliance and exaction in such transfer. It has become a virtuoso-piece, even for a professional orchestra. Especially on the rhythmical side and in the play of instrumental coloring, it was no more than half itself in such a performance as unescapably, it received last evening in Jordan Hall. With reason, Mr. Longy pitched upon three "Roman Impressions" by a young Italian, Davico. They ask no small sensibility to quality of tone in the playing orchestra; delicate harmonic and instrumental details occur and recur; the erformance must be poetic, atmospheric, Again a task beyond the powers of the performers.

A third number was a symphonic poem for alto voice and orchestra-music by Bruneau, verses by Mendès, wherein Penhesilea, queen of the Amazons, goes down to battle with Achilles, combats with dchance on her tongue, dies with love in her eyes. Music and poetry are declamatory; they ask what the French call the "grand style' of performance; they spare neither orchestra nor singer. Miss Peege, singing. did her best: Mr. Longy, conducting, did his best; so also did the struggling orches-

But the "grand style" rested rare away. Somewhat better fared Mr. Fairchild's Legend for Violin and Orchestra because it contained no more than the routine matter, the stercotyped procedure of much French music of the second or the third order. Even so, the orchestra missed not a few of the more adroit touches, as it fell short of the rhythmic verve, the light elegance of the final movements of Saint-Säens's Concerto in G minor.

Therein a youth of the Conservatory, Mr. Sanroma, played accurately, fluently the notes of the piano part, as in Mr. Fairchild's Legend, Miss Ippolito played no less circumspectly and roundly the mu-The chosen music demands it; the willing sid for violin. Both, however, are in the student stage. So too, were the two little Almost from beginning to end, the con- lads in knickerbockers trying hard to play H. T. P.

Owing to the lateness of the and the great length of the programme of the concert given last Wednesday night by the Boston Musical Assoclation, the review of that concert was not published in full the morning after in the Post. Requests for the rest of the article have been received. rest of the article is in the waste basket, where it should stay. We detest articles reproduced just as written at a certain moment, or, still worse, warmed over slightly for the Sunday after. But since it is flattering to be asked, and since this particular concert deserves all the publicity we can get, nere we are.

The programme was too long, but it was characterized by some very interesting compositions and some performances of extremely high quality. 'These performances were not confined to artists like Miss Gautier or Messrs. Keller and Gabhard. The accompaniments of Miss Gautier's songs, for example, were wonderfully played by the string quartet, which included Miss Durrell, Mrs. Gelden, Messrs. Beale and Miquelle, the flute players, Verne Powell and Marion Jordan, the oboist; Mr. Apeyer, the clarinettist; Mr. Mimar:, Mr. Vannini, who played bass clarinet; Mr. Shields, pianist, and Miss Lucile Delcourt, harp.

ap 27, 1921

BOSTON MM. H76-231 MUSICAL MOSICAL MOSICAL MOSICAL MOSICAL MON

FOUNDED 1919

Georges Longy, Founder and Director

AT PARTING OF THE WAYS

THE MUSICAL ASSOCIATION IN PREDICAMENT

A Distressful Concert of Orchestral Pieces
Altogether Beyond Its Powers of Performance—Injustice to Composers, Players, Audience and Itself—The Contrasting Field of Chamber Music That It
Cultivates Fruitfully and Well

FTER the concert of the Musical Association in Jordan Hall last evening - the fourth and final eoneert of the present serlesthere can be no doubting that orchestral pieces of large dimensions and In modern idiom are beyond its powers of performance. Two months ago, when It undertook Ravel's "Alborala del Gracioso," Davico's "Roman Impressions," Bruneau's tone-poem, "Penthesilea," and left them cluttcred, clouded, cumbered with incompetence, the deduction was clear enough. Experience, yesterday, of Mr. Sweet's Prejude to his music-drama, drawn from Synge's tragedy, "Riders to the Sea"; of Bordes's "Basque Rhapsody," of Schmitts "War-Song"-cach in hesitating, struggling, altogether unrevealing performance-brought proof unmistakable. Ravel's matter and manner, his superlative and subtle virtuosity with his medium, lax conductor and players to the utmost. Mr. Monteux, working with the Symphony Orchestra, eounts himself fortunate, if in three weeks he can make a new piece by Ravel ready for performance. Davico's toneplcturing asked super-sensitive nandling; Bruneau's music demanded as imperatively the scope and sweep of "the grand style." Mr. Sweet writes a dramatic prelude in the Wagnerian manner; builds it from motivs that should be vlvid; in chromatic progressions that should cut the ear and kindle the imagination; lave

on harmonles, grave or grim; would charge his whole muslc with high expression of fate and struggle, of solitude and submission. Bordès's Rhapsody is a poor, thin, patchy thing unless high-pitched performance in measure masks it. Schmitt's "War-Song" is no more interesting than a war-time article, ressurrected from the nearest newspaper—unless it be read aloud—so to say—with vehement sonority.

Only vehemence could save the "War-Song": only virtuoso-glamor could animate the Rhapsody. Neither in itself warranted performance-unless Mr. Longy, choosing them, was minded to oblige Monsieur Schmitt, across the sea in Paris, or to gratify the Franckian circle there, d'Indy en tete, that still cherishes the memory of Bordes. On the other hand, Ravel's piece deserved subtlety; Bruneau's amplitude; Davico's delicacy; Sweet's dramatizing eloquence. One and all they were music for Mr. Monteux, Mr. Stock, Mr. Stokowski and their several bands. And the Musical Association hands them over to what it is pleased to call a "semi-professional orchestra," in which lads in knickerbockers and pupillage and over-ambitious amateurs of uncertain age, sit beside such virtuosi as Mr. Speyer of the English horn and Mr. Mager of the trumpet from the windehoir at Symphony Hall, The spokesmen of the Association loose their tongues at intimation that one cause of the indifference of the public toward it is the belief of that public that it is too closely associated with music-schools and musicteachers. Whether the reproach is just or unjust, the visible, the audible composition of its orchestra lends color to such blame. In any case, no body of amateurs and "professionals," so mingled can attain confidence, reciprocity, unity, plasticity of orchestral voice. No more have the "semi-professionals" and the amateurs the skill, the routine, the responsiveness, the command of instruments, music and themselves, essential to the performance of music by Ravel or Davico, Bruneau, Bordes, Schmitt and Sweet. First, last and all the time it is obviously beyond their

Furthermore, since this is a time for plain speaking, it exceeds the abilities of Mr. Longy as conductor. He is a most

excellent oboist; he leads ably an octet, say, of wind-instruments; he serves well the purposes of clubs for private practice and entertainment with music: he conducts a school with zeal and wisdom; in divers ways he has sped the progress of music in this town; he has his admlring and vehement circle. None the less, by the clear standards of symphonic music and the performance thereof, he is a minor conductor when he undertakes such orehestral music as, for them most part, he scts on the programmes of the Musical Association. Poor as was his instrument, he might have given some musical vividness, some dramatic force to Mr. Swcet's hapless Prelude; some fire to Schmitt's "War-Song," some rhythmic verve to Bordes's Rhapsody.

Even when the chosen music lay within the powers of the "semi-professional" orchestra, as in degree it did with Ippolitov-Ivanov's "Caucasian Suite" and Mr. Smith's song of the caravan, was not Mr. Longy routine, literal, plodding by even moderate standards of performance? Such oriental rhythm, color, illusion as the Suite yielded was inherent in the music and in the voices of Mr. Lenom and Mr. Speyer of the Symphony Orchestra leading the wind-choir, of Mr. Miquelle among the violoncellos, of a few more expert players among the violins. Similarly, and largely by the voices of these players, the audience caught the fancy, the finesse, the sensibility, the charm and the illusion of Mr. Smith's setting for orchestra of his song "A Caravan from China Comes." The composer prevailed in spite of Mr. Longy's dragging pace and rhythmic inertia-shortcomings in the elements of conducting that beset him from one end of the evening to the other. The Musical Association seeks audiences that give it time and money, that come to it for satisfaction and pleasure; it asks the generous to sustain it by guarantees; it would encourage composers and performers. Making such professions, pursuing such course, there is no reason why it should be exempt from customary tests and scrutinies.

In the long run and the impersonal v.ew, moreover, high, exceptional, altogether laudable aims do not excuse paltry fufilment. Rather, they emphasize it. For two seasons that the Musical Association has traversed as a public body, seeking

the support of the public, warrant such outlook and judgment. With justice to the composer, the performers, the audience, to itself, it cannot bring to pass orchestral pieces of large dimensions and exactions. No more can it assemble and rehearse an able, even an adequate orchestra. Why not then, in the name of viable standards and practical wisdom, abandon both? Over and over again, it has brought to hearing chamber-pieces, songs with the accompaniment of a few instruments that were rare music in kind; that otherwise would have gone unheard; that gave keen pleasure to the very public upon which its existence depends: that often were adequately, revealingly, even remarkably accomplished. Such field is rich and various; it is relatively uncultivated, here or clsewhere; it justifies support and subsidy; it lies within the executive means of the association without recourse to such a dull and woodenish singer, to such a mechanical pianist as "assisted" last evening. There are

Second Season

1921

praise and prestige to be won in such chamber concerts. By them already the Association has achieved merit.

Nay, the very example and precept to such future stood large before its eyes and ears last evening. With Dr. Davison leading, the Harvard Glee Club began the concert with four numbers-two ancient churchly music of Palestrina and Viadana; one out of Bach and another a German Carol whercin all the people praise the Lord. Conductor and club accomplished them, for the most part, with usual perfections. How have they attained them? In measure by the abilities of all concerned; in larger measure by the choice of a field within their powers and the intensive cultivation thereof. Go and do likewise, the proved works of the Glee Club cry aloud to the Musical Association. If it is to continue, the public that it would galn must be left no longer hesitating between zest for the music it announces and mistrust of the performance it will bring to pass. H. T. PARKER

Musical Association



1814,476 231

Fourth Concert

GEORGES LONGY
Founder and Director

Wednesday Evening, April 27, 1921

GUARANTORS

BOSTON MUSICAL ASSOCIATION

GEORGES LONGY Founder and Director

Second Season, 1921

Guarantors

MRS. FREDERIC S. COOLIDGE
MRS. ERNEST B. DANE
MRS. ALLAN FORBES
MRS. JOHN L. GARDNER
MRS. RICHARD J. HALL
WM. S. HAYNES CO.
MR. EDWARD BURLINGAME HILL
MISS HELEN HOOD
MISS FANNY P. MASON

MR. CHARLES PEABODY
MR. WILLIAM PETERS
MISS HELEN M. RANNEY
MRS. ROBERT S. RUSSELL
MISS GERTRUDE SANDS
MR. ALEXANDER STEINERT
MR. GALEN STONE
MRS. EDWIN WATSON
MRS. FRANK G. WEBSTER

The cover design of this program is the work of the artist, Denis M. Bunker, who was born in New York 1861 and died 1890. He studied in Paris with Hebert and Gerome. The reproduction from the original sketch has been made possible through the courtesy of Mr. Charles Martin Loeffler, for whom it was made.

The following is a list of the Sustaining and Supporting Membership of the Boston Musical Association, Georges Longy, Director, during its Second Season, 1921

Miss F. W. Adams Miss Almy

Miss Margaret Anthony

Mr. Edward Ballantine Mr. Robert S. Barlow Mr. E. M. Bennett

Miss Gladys Berry Miss Elsie Bird

Miss Gladys Blaikie Mrs. Alice Bonnell-Green

Mr. Carl Brandt

Miss Jeanne Carberry
Mrs. Robert Chase

Miss Kathorina Charabill

Miss Katherine Churchill Mrs. Bertrand Clarke

Mr. Sylvanus Cobb Miss Rhōda Cohen

Miss Ruth Collingbourne

Miss Persis Cox

Mrs. Seth Tnrner Crawford

Mrs. Robert Currier

Mrs. Livingstone Cushing
Miss Pauline Danforth

Miss Mabel Daniels Mrs. Katherine Davis Miss Marcia Dearborn Miss Marie Denervaud

Mrs. Cora de Volt Mr. T. Dorr

Mrs. Fred. Downes Miss Josephine Durrell Miss Clara L. Ellis

Miss Mary Fay Mrs. Scott Fitz

Mrs. Allan Forbes Miss Eleanor Foster Mr. George L. Foote

Mr. Hamilton Foster

Mrs. John L. Gardner Mr. Heinrich Gebhard Mrs. Anna Golden

Mr. Hiram Goldman Miss C. Greene

Mrs. F. Hall Mrs. Richard Hall Mr. H. Harbour Miss M. Hardy

Mr. Edward Burlingame Hill Mrs. Charlotte Williams Hills

Miss Helen Hood Mr. Arthur Howard Miss Dorothy Howard

Miss Edith Jewell Miss Emily Johnson Miss Elizabeth Judkins

Miss Laura Kelsey Miss L. Kessler

Miss J. Kimball Miss Madeleine Kimball Miss A. L. Kirtland

Miss Louisa Knowlton

Miss Margaret Lane Mrs. B. J. Lang

Miss Margaret Ruthven Lang

Mlle. Le FonIon Mrs. G. Leonard

Mr. Edmund Leuci Miss Eleanor Leutz Miss Rosamond Lillie

Mr. Charles Martin Loeffler

Miss Marston

Mr. F. Stuart Mason

Miss Constance McGlinchee Mrs. Harry Nason Milliken

Miss Loretta Mirault

Miss Florence Moore Miss Marion Moorhouse

Miss Charlotte Morse Miss Ruth Murphy

Mr. George Newell Miss Elizabeth Paine Mr. Charles Peabody Mrs. H. G. Pearson

Mrs. J. C. Phillips Mr. Walter Piston, Jr.

Mr. Richard Platt Miss Beatrice Pray

Miss Helen Ranney

Mrs. F. L. W. Richardson Miss Phyllis Robbins

Mrs. Wm. B. Robbins

Mr. Melvine von Rosenwinge

Mr. Charles F. Russell

Mrs. J. L. Saltonstall
Mr. Carlos Salzedo

Miss Gertrade Sands Mrs. William H. Sands

Miss Eleanor Shaw

Mr. Albert Sherman, Jr. Miss Elizabeth Siedoff

Mr. Herman Silberman

Miss Eirene Smyth Miss H. Spofford

Miss Rnth Stickney

Mrs. Mary Shaw Swain

Mr. E. A. Taft Miss Edith Thompson Miss Edith Torrey Mr. Horatio Tower

Mr. Piétro Trojano

Mrs. Bayard Warren Mrs. Eastman A. Weaver Mr. E. Sohier Welch Miss Leona White Mrs. F. S. Whitwell Mr. Maxwell D. Wit Mrs. Charles Woodsum

Mr. Laurence Woods
Miss Hope Wright
Mr. Irwin O. Wright

Soloists

Marion Carley						Pianoforte
Owen Hewitt						. Tenor

Assisting in the Schmitt "Chant de Guerre" (MSS) Harvard Glee Club—Dr. Archibald T. Davison, Conductor Owen Hewitt, tenor

TENORS

Blair-Smith, T. D. Irwin, J. J. Cogan, B. S. Jacobson, J. C. Cogan, M. Johnson, R. N. Cooper, C. B. Lawrence, C. K. Cope, O. Lea. L. F. Gallup, E. H. Marr, J. H. Gangestad, R. S. Martin, W. B. Gregory, C. R. Payne, O. II. Perrin, H.

Simpson, R. M. Skinner, R. H. L. Stalker, H. L. Stevens, R. E. Thomson, V. G. Whidden, C. D. Williamson, F. W. Wright, A. W.

BASSES

Aller, D. O.
Babcock, W. C.
Barry, L. C.
Bennett, W. C.
Chase, E. R.
Cutler, R. P.
Dill, M. H.
Dunham, A. L.
Elder, L. W.
Eliot, C. W., 2nd

Gerboth, H. B. Rifenbary, C. B. Ring, L. R. Groener, K. R. Henderson, G. Smith, G. M. Houghton, W. M. Smith, P. S. MacIntyre, A. H. Stanahan, F. S., Jr. MacKay-Smith, A. Teegan, O. J. Moffat, A. L. Walsh, L. Noble, F. O. White, J. N. Pearson, C. R. Wilson, S. T. Wood, N. W. Perry, A. B.

Accompanist, R. S. Childe

Assistant Accompanist, G. W. Woodworth

Organist, C. Leonard

The Boston Musical Association Orchestra

Second Scason, 1921

GEORGES LONGY, CONDUCTOR

PERSONNEL

GERTRUDE MARSHALL-WIT, Concert Mistress

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Assistant Concert Mistress Josephine Durrell Ruth Collingbourne Minot Beale Raphael del Sordo Beatrice Pray Robert Bennett Lucy Dennett Sylvia Fish Hope Clarke Adeline Packard Ruth Stickney Katharine Warren Alma Rosengren

Majdelle de Lewandowski Saul Whiteman

Walter H. Piston, Principal

Elizabeth Judkins Emily Johnson Ruth Murphy Miriam Frost John Ziselman Horatio Tower Herman Silbermann Hope Wright Melvin von Rosenwinge Pauline Taylor Edmund Leuci

VIOLAS

Anna R. Golden, Principal

Edith Jewell Gladys Blaikie Rose Garrity Hiram Goldman Mary Fox Laura Kelsey

Alice Bonnell-Green

VIOLOVCELLOS

Marion L. Moorhouse, Principat Eleanor Leutz Louisa Knowlton Marjorie Patten-Weaver Laurence Woods Gladys Berry Harold Adlington

DOUBLE BASS

MARY GROVER-WASS

WOOD-WIND AND BRASS SECTION

FLUTES Verne O. Powell. Walter Knight Alice McLaughlin Raymond Orr Marion Jordan Charles Peabody

PICCOLO

Walter Knight Alice McLaughlin

Verne Powell OBOES

Norman Barker Pasquale Ottaiano

CLARINETS

Emile Arcieri Edna Klar-Toll

BASSOON

H. W. Hogarth-Swann

HORNS

Alice Morse-Stott Ardelle Cunningham-Dodge

TRUMPETS

Joseph Freni Francis Mason Findlay

TROMBONES

Belle Yeaton-Renfrew Mildred Trow

Ralph Steams

HARP Katharyne Perkins

CELESTA

Constance McGlinchee

TYMPANI Anna Ewell PERCUSSION

Albert Sherman, Jr. ¹ames Jerome Rence Longy-Miquelle Pauline Danforth

Porothy Howard

Assisted by a few members of the Boston Symphony Orchestra

MUSICAL ASS'N GIVES CONCERT

Closing Program of Second Season Is Heard in Jordan Hall

LARGE AUDIENCE IS APPRECIATIVE

Herald. Apr. 28

By PHILIP HALE 1921

The Boston Musical Association, Mr. Longy conductor, gave the fourth and last concert of its second season last night in Jordan Hall. The program was as follows: In Dulci Jubilo, Allegri's Miserere, Viadana's O Sacrum Convivium, and Bach's Now Let Every Tongue, Harvard Giee Ciub, Dr. Davlson, conductor. Ippoiitoff-Ivanoff, Caucasian Sketches; Storey Smith, A Cara-

prelude to the opera "Riders to the Sea" (mss.); Bordes, Biscayan Rhapsody for plano and orchestra, Marion Carley, pianist: Florent Schmitt, Chant de Guerre, tenor soio, male chorus and orchestra.

van from China Comes, for voice and

orchestra, Owen Hewitt, tenor; Sweet.

Mr. Storey Smith's song was sung here some time ago by Mr. Radamsky, with piano accompaniment. It then made a deep impression by its suggestion of oriental languor, passion and mystery. Last night it was sung for the first time with orchestral accompaniment. Com-

posers have not always been fortunate

in transcribing for orchestra the plane

accompaniments of their songs. Hugo

Woif's "Er ist's" is a case in point.

Some of Schubert's songs have suffered in like manner when modern musicians

have substituted their orchestra for

Schubert's piano. It is not in the power



Photograph by Helen M. Murdoch, F. R. P. S.

to the salient characteristics of his tonal translation of Le Gailienne's verses. Yet the song was not so effective as when it was first heard in its original form, and for two reasons: Mr. Hewitt, a tenor with an agreeable voice, was neither imaginative nor dramatic in the interpretation; furthermore, the pace taken for the introduction was so slow that the caravan did not come, did not walk-it crawied. Synge's drama inspired Mr. Gilbert to write his truly tragic overture, which, performed here at a Symphony concert so affected Mr. Rabaud that he chose the subject for an opera in one act. Mr. Sweet has aiready written an opera foiiowing literally Synge's text. The Prelude heard last night has been played In New York at a Philharmonic concert. Mr. Sweet's purpose was to portray the struggle of the sorely afflicted Maurya with Fate; or the conflict between the woman and pitiless Nature, personifled by the greedy, insatiable ocean. To speak of the music is not desirable, for

of many to rival Berlioz's treatment of

'Eri King" or Duparc's orchestration of his own accompaniments. Mr. Smith has written discreetly and poetically for the orchestra; he has given emphasis

the one of last night. It was only possible at times to guess at the composer's intentions. Charies Bordes, one of the founders of the Schola bantorum at Paris, zealous in his labor to restore the genuine plain song, was a sound musician, but his Biscayan Rhapsody is a tiresome thing, with the themes strung together in an artless fashion, and treated in a povertystricken manner. Nevertheless it gave Miss Marion Carley the opportunity to display a pleasing touch and musical phrasing.

it demands an orchestra of greater

routine experience and plasticity than

Schmitt's "Chant de Guerre" is a stirring composition, free from the commonpiaces customary in works of this nature: not labored, not bombastic. It needed a heroic tenor.

The orchestra was heard to best advantage in the "Caucasian Sketches," two of which at least had been played here. These Sketches have character, especially the first and the second. "In the Mosque" is not so interesting. The fourth, "Procession of the Sadar," is for a promenade concert. The Harvard Glee Club gave variety

and pleasure. Its performance of

A large audience was warmly appreciative. Messrs, Sweet and Storey Smith were obliged to bow in response to applause; Miss Carley was recalled; Mrs. Golden and Mr. Lenom were called upon to rise from their seats in the orchestra, and Messrs. Longy and Davison were fully recognized.

Georges Longy

hu Hhilip Hale

The Boston Musical Association is greatly indebted to the eminent music critic, Mr. Philip Hale, for the following appreciation of the artistic results accomplished by Mr. Georges Longy, founder and director of this organization.

Mr. Georges Longy, having taken the first prize for oboe-playing at the Paris Conservatory in 1886, having won an enviable reputation as a prominent member of the Lamoureux, Chatelet, Folies Bergere, and Opera-Comique orchestras, joined the Boston Symphony Orchestra as first oboist in the Fall of 1898. Since then he has been a leading figure in the musical life of Boston, and his fame has spread throughout the musical world of this country.

In 1900 he became the founder and leader of the Longy Club of wind-instruments and brought it to the highest stage of performance. He introduced to Boston chamber music by Bernard, d'Indy, Loeffler, Lazzari, Caplet, Bird, Herzogenberg, Malherbe, Wailly, Roentgen, Juef, Gouvy, Rietz, Hure, Longy, Faure, Kovacek, Perilhou, Woollett, Magnard, Mouquet, Wolf-Ferrari, Falconi, Enesco—the list is long and catholic, nor were works for wind-instruments by older masters neglected.

In the Fall of 1899, as conductor of the Orchestral Club, he brought out in six years fifty or more orchestral compositions, hitherto unknown, many of them important; compositions by Debussy, Saint-Saens, Loeffler, Enesco, Berlioz, Moussorgsky, d'Indy, Holmes, Chausson, Hue, Faure and others. As conductor of Mrs. Hall's Orchestral Concerts, beginning in January, 1908, he continued this work.

As conductor of the MacDowell Club Orchestra (1915) and Chorus (1917) he found another field for his usefulness, and in 1919 he founded the Boston Musical Association.

The aim and purpose of the Boston Musical Association now ending its second season is well known to the public of this city: to produce unfamiliar compositions of worth, with special attention to deserving Americans; to give young singers and players of instruments an opportunity to be heard which they might not otherwise have. An Association of this nature should be liberally supported. Mr. Longy, who as conductor, is giving his services as a labor of love, should not be allowed to think that the reputation of Boston as a musical city lies in its past history.—Philip Hale.



Programme

ANCIENT GERMAN CAROL GREGORIO ALLEGRI (1560-1652) In Dulci Jubilo Miserere

LODOVICO GROSSI VIADANA (1564-1645)

O Sacrum Convivium

JOHANN SEBASTIAN BACH (1685-1750) Now Let Every Tongue

HARVARD GLEE CLUB

Dr. Archibald T. Davison, Conductor

M. M. IPPOLITOFF-IVANOFF

Caucasian Sketches, Op. 10

Suite in four parts for orehestra

In the Mountains
 In the Village

3. In the Mosque

4. Procession of the Sardar

*WARREN STOREY SMITH

A Caravan from China Comes (Poem by Richard Le Gallienne)

AMERICAN COMPOSITION

(First time with orchestra)
Voice and Orchestra
Tenor Soloist—Owen Hewitt

^{*}Life of composer and text of song will be found on page 10.

Programme — Continued

*REGINALD SWEET

Prelude, "Riders to the Sea"

AMERICAN COMPOSITION

(First time in Boston)
MSS Performance

CHARLES BORDES

Rapsodie Basque, Op. 9 (Biscayan Rhapsody) (Dedicated to Emmanuel Chabrier)

For Pianoforte and Orchestra (First time in America)

MARION CARLEY

Be ever mindful of the music of the people. It is an unfailing spring of the most beautiful melody

—Robert Schumann.

FLORENT SCHMITT

Chant de Guerre (MSS)

Chorus of Men's Voices and Tenor Solo
With Orchestral Aecompaniment
Harvard Glee Club—Trained by Dr. Davison
Tenor Voice—Owen Hewitt
(First time in America with Orchestra)

The Piano is a Mason and Hamlin

^{*}Life of composer and programme note found on page 11.

Warren Storey Smith, born in Brookline, Mass., July 14, 1885. Studied music in the Faelten Pianoforte School of Boston subsequently taught there—piano, harmony composition. Wrote as a pupil, chamber music and a concerto for piano, all of which has been destroyed. Short pieces for orchestra played at Pop concerts. Published many piano pieces and songs, many songs in MS. Now teaching and assistant music critic on Transcript. "A Caravan From China Comes," one of several songs written in the summer of 1916. Accompan-ment arranged for orchestra in the following year.

Warren Storey Smith: "A Caravan from China Comes" (Poem by Richard Le Gallienne)

A carayan from China comes.
For miles it sweetens all the air
With fragrant silks and dreaming gums
Attar and myrrh
A carayan from China comes.

O merchant, tell me what you bring, With music sweet of camel's bells; How long have you been traveling With those sweet smells? O merchant, tell me what you bring.

A lovely lady is my freight A lock escaped of her long hair, That is this perfume delicate That fills the air—
A lovely lady is my freight.

Her face is from another land,—
I think she is no mortal maid,—
Her beauty, like some ghostly hand,
Makes me afraid;
Her face is from another land.

A caravan from China comes,
For miles it sweetens all the air
With fragrant silks and dreaming gums,
Attar and myrrh
A caravan from China comes.

Page ten

Misericordiam tuam.

Miserere mei, Deus, secundum magnam
Amplius lava me ab iniquitate mea,
Et a peccato meo munda me.
Tibi soli peccavi, et malum coram te feci;
Ut justificeris in sermonibus tuis, et vincas cum judicaris.
Ecce enim veritatem dilexisti;
Incerta et occulta sapientiae tuae manifestasti mihi.

O SACRUM CONVIVIUM

Lodovico Grossi Viadana (1564-1645)

O Sacrum convivium, in quo Christus sumitur: recolitur memoria passionis ejus: mens impletur gratia: et futuræ gloriæ nobis pignus datur. Alleluja.

NOW LET EVERY TONGUE

Johann Schastian Bach (1685-1750)

Now let every tongue adore Thee!
Let men with angels sing before Thee!
Let harps and cymbals now unite!
All thy gates with pearl are glorious.
Where we partake through faith victorious,
With angels 'round thy throne of light.
No mortal eye hath seen,
No mortal ear hath heard
Such wondrous things.
Therefore with joy our song shall soar
In praise to God forevermore!

PRELUDE TO THE OPERA, "Riders to the Sea," REGINALD SWEET

The one-act opera, "Riders to the Sea," was completed in 1914 in New York City. The music follows literally the words of J. M. Synge's short tragedy of the same name which was played in New York by the Irish Players on the occasion of their visit to this country. Although the entire play is in prose, it is prose of such decided rhythm and picturesqueness that its cadences fall quite naturally into music.

The plot centres about the character of an old Irish woman whose personality dominates the entire action, unless the relentless power of Nature's cruelty to individual human beings may be called a personality. If so, then Fate is the chief character. Manrya, the old mother, who lives on the West coast of Ircland, has lost six sons through various sea tragedies. When the play opens, news has come that Maurya's husband, Michael, has been drowned. Their only remaining son, Bartley, is about to embark upon a trip to a neighboring fair to sell the little family's pony in order to raise money enough for them to exist. A red shirt has been picked up in the wafer and the hopes that it may have belonged to anyone else but Michael are gradually found to be vain. Bartley starts on his trip during a heavy storm against his mother's will and advice. A little later his drowned body is brought into the house and Manrya is told that her seventh and last son has been knocked into the sea by the "grey pony and washed out where there is a great surf on the white rocks." As the play closes only Cathleen and Nora, Manrya's two daughters, are left to the stricken woman,

Edward J. O'Brien writes in the introduction to the play: "Its characters live—and die. It is their virtue in life to be lonely, and none but the lonely man in tragedy may be great. He dies, and then it is the virtue in life of the women—mothers and wives and sisters—to be great in their loneliness, great as Maurya, the stricken mother, is great in her final word. 'Michael has a clean burial in the far north, by the grace of the Almighty God. Bartley will have a fine coffin out of the white boards, and a deep grave surely. What more can we want than that? No man at all can be living forever, and we must be satisfied.'

"The pity and the terror of it all have brought a great peace, the peace that passeth all understanding, and it is because the play holds this timeless peace after the storm which has bowed down every character, that 'Riders to the Sea' may rightly take its place as the greatest modern tragedy in the English tongue."

In the Prehade the composer has attempted to review in tone the struggles with Fate of Maurya before the play commences. It is a depiction of the imaginary aspirations of a brave soul repeatedly battered into submission by the triumph of Nature's immutable laws. The work is founded on themes from the operar, the opening phrases being compounded of the literal juxtaposition of three themes. The subsequent climax is based upon the music of the "keen," a customary species of dirge chant, which enters later in the opera.

Note from programme book, Philharmonic Society of New York, March 4, 1921



REGINALD SWEET, Composer

Reginald Sweet was born at Dunwoodie, New York, October 14, 1885. He attended school at Englewood, New Jersey, and entered Harvard University in 1904. While there he took music courses under Professor Walter Spaulding. His senior year at college, 1908, he wrote the music for the Hasty Pudding Play. After leaving Harvard he spent three years in Berlin studying musical composition. In December, 1918, his Symphonic Sketches, after Walt Whitman, were played in New York by the Philharmonic Orchestra. On March 4, 1921, his Prelude, "Riders to the Sea," was performed by the Philharmonic Orchestra, Josef Stransky, conductor, when it received most favorable criticisms. At present Mr. Sweet is living in New York City and is a member of the firm of the Sweet Orr Company.

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The letter which follows is from Carlos Salzedo (New York City);

"This work was composed in December, 1914, at the request of the General Governor of Toul. The premiere took place on January 1, 1915, at the Theatre de Toul under the leadership of the composer then mobilized at Tonl. Charles Dalmores, also stationed at Toul, sang the solo part. The chorus was sung by a group of soldiers (most of whom could hardly read music), which I trained myself and which became known as 'La Chorale Marechal Nev.' of which I was officially appointed conductor by the Military Authorities shortly after the ontbreak of the Great War. The peculiar treatment of the chorus with all its euplionic noise was my suggestion to Schmitt in order to fill up the absence of heavy orchestral instruments (bassoons and brasses), which instruments I was unable to find among the soldiers then stationed at Toul or around Toul. The orchestra that accompanies was recruited from among soldiers around Toul sector. The premiere (and only performance) in the United States was given by the Musical Art Society under the direction of Frank Damrosch with Lawrence Haynes singing the tenor part, myself at the piano, at Carnegie Hall, March 19, 1918."

FLORENT SCHMITT Chant de Guerre (MSS)

- O France, lete blen, penche sur les semailles, dans la feconde paix des labours, murissait nos moissons.—
- L'ouragan des batailles, l'ouragan a fauche les bles lourds. Que de hameaux en feu s'eteigneut sons leurs cendres! Quel barbare Aftila voulant meurtrir ton ame, ose egorger les Flandres? France, tes fils sont la!

L'angelus d'or aux clochers des villages se mue en un tocsin furieux—

Debout France, heroique, exalte nos courages au souvenir des ancetres. Patrie! O sol sacre, nous saurous to defendre, combattre avec fierte sons les plis du drapeau.

Dejà, d'Alsace en Flandres, deja, rumeur immense, chantent la victoire et la liberte!

—Toul, Janvier, 1915.

We are indebted to Miss Orrie Minasian for the following free translation:

- O, France, the blue summer bending over the fields in the fruitful peace of the toiler, was ripening our harvest.
- The whirlwind of battle has mown down the ripened wheat.

 Blazing hamlets perish beneath their own ashes! What pitiless Attila, resolved to crush thy soul, dares to slaughter Flanders? France, thy sons are there!
- The golden angelus from the village steeple becomes a furious alarm. Heroic France, erect, exalts our courage in remembrance of our forefathers.
- O native land, holy soil! We shall know how to defend thee, to fight proudly beneath the folds of the flag.
- Already from Alsace to Flanders the air vibrates with a glorious prophecy of victory and of liberty!

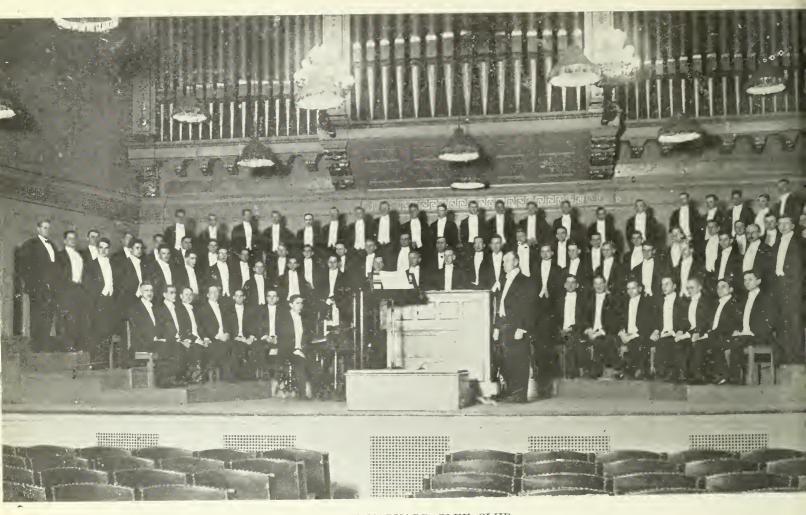
"Dr. Davison was born in Boston in 1883. He was graduated from the Boston Latin School in 1902 and from Harvard University in 1906. He received from Harvard the degree of M. A. in 1907 and Ph. D. in 1908. He studied the organ and composition with Widor in Paris. . . . His symphonic poem, "Hero and Leander," was performed by the Boston Symphony Orchestra, Dr. Karl Muck, conductor, at Sanders Theatre, Cambridge, April 23, 1908. Dr. Davison has composed a "Romance," "The Gondoliers," and a set of "Concert Waltzes," These have been performed at a Pop Concert in Symphony Hall, Boston. He has also composed pianoforte pieces, songs and chornses."

Note from program book of Boston Symphony Orchestra, April 26, 27, 4918 (Mr. Philip Hale).

His Tragic Overture was performed by the Boston Symphony Orchestra, Dr. Karl Muck, conductor, April 26, 27, 1918, in Symphony Hall, Boston. The Overture was suggested by Hawthorne's story "Rappaccini's Daughter," Dr. Davison at present is living in Cambridge where he is Professor of Music at Harvard College.



ARCHIBALD T. DAVISON, M.A., Ph.D. Conductor of the Harvard Glee Club.



THE HARVARD GLEE CLUB

Dr. Archibald T. Davison, Conductor

The Parbard Glee Club

When Dr. Davison entered the Music Department of Harvard in 1909, it probably was not realized that ten years later the Glee Club of the University would completely alter the standards of college singing; but such has been the fact. Dr. Davison has accomplished his end largely through the Appleton Chapel Choir. By 1914 this choir had an enviable reputation as an exponent of classical church music. Be it remembered the choir was made up of college students, and these college students could not come in contact with such profound music and go away unchanged. Consequently, when they left choir rehearsals in the afternoon and attended Glee Club practice in the evening of the same day, the contrast struck them rather sharply, and in many instances brought on a lack of interest in the Glee Club.

By the spring of 1919 this lack of interest had become an actual desire to see the Glee Club parallel in the secular field the work the choir was doing in the religious field. This desire found definite expression at the final meeting in May of that year; and at that time, the members of the Club decided to separate themselves from the Musical Clubs and to set out as an independent organization.

Since then the Club has maintained the most rigid standards. Yet these standards have not decreased the number of candidates who annually try out for the Club. A glance at figures leads to a conclusion quite the contrary. Before 1919 the number of candidates averaged between seventy or eighty; this year three hundred and tifty were given trials. Thus through its increased membership the Club has assumed a proportionately larger part in the life of the University.

The recent invitation by France and Italy comes as a climax to a progress with which Boston is thoroughly familiar.

The Harvard Glee Club is frequently spoken of as "the ablest men's choir in America."



WORKS PERFORMED AT THE CONCERTS OF THE BOSTON MUSICAL ASSOCIATION DURING THE SEASON OF 1921

Georges Longy, Director

Bruneau

Penthesilee February 16 (Symphonic Poem

for Voice and Orchestra)

(Fourth) April 27 (Orchestral) Charlotte Peege Allegri First time in America Miserere April 27 Davico (Harvard Glee Club) Impressions of Roman Atmosphere (MSS) Feb-Dr. Davison, Conductor rnary 16 (Full Orchestra) First time in Bach America. Now Let Every Tongue April 27 Debussy (Harvard Glee Club) Song: Le Jet d'Eau January 19 (Voice and Dr. Davison Orchestra) (Christiana Cava) Bennett First time with Orchestra Quartette for Flutes January 19 (American Composition) Delage Quatre Poemes Hindous (No. 2 and 3) March Bordes Rapsodie Basque (Biscayan Rhapsody) April 27 23 Voice, 2 Flutes, English Horn, 2 Clarinets, Harp, and String Quartette (Piano and Orchestra) (Marion Carley) (Eva Gauthier) First time in America Fairchild Legende for Violin and Orchestra, op. 31 Feb-Boellmann Finale from Sonata A minor, op. 40 March 23 ruary 16 (Carmela Ippelite) (American ('Cello and Piano) Composition) (Mildred Ridley and Elizabeth Siedoff) (First time in America with Orchestra) Fitzenhagen BRIDGE Menuetto, op. 45 March 23 'Cello and Piano Suite for String Orchestra January 19 First time Mildred Ridley and Elizabeth Siedoff)

(First) January 19 (Orchestral)

(Second) February 16 (Orchestral)

(Third) March 23 (Chamber Music)

GLAZOUNOFF

Chant du Menestrel, op. 71 March 23 'Cello and Piano

(Mildred Ridley and Elizabeth Siedoff)

1PPOLITOFF-IVANOFF

Caucasian Sketches, op. 10 April 27 Suite for Orchestra

Lekeu

Adagio for String Orchestra, op. 3 January 19 Mason (D. G.)

Sonata for Clarinet and Pianoforte, op. 14 March 23 (Paul Mimart and Susan Williams) (American composition)

Pizzetti

Sonata in A for Pianoforte and Violin. March 23 (Heinrich Gebhard and Harrison Keller) (First time in Boston)

RAVEL

Alborada del Gracioso (MSS) February 16 (Full Orchestra) (First time in America) (Repeated on same programme)

Respighi

Song: Il Tramonto March 23 (Mezzo-soprano and String Quartette)

(Eva Gauthier)

RIMSKY-KORSAKOFF

Concerto for Piano and Orchestra, op. 30 January 19

(Guy Maier)

ROUSSEL

Le Festin de l'Araignee, op. 17, January 19 (The Spider's Feast)

Ballet Pantomime—Fragment Symphonique for Orchestra

SAINT-SAENS

Concerto No. 2, G minor, op. 22 February 16 Pianoforte and Orchestra

(Jesus Maria Sanroma)

SCHMITT

Chant de Guerre (MSS) April 27 Chorus, Tenor Solo and Orchestra (Harvard Glee Club—Georges Longy, conducting)

(Owen Hewitt)

SCOTT

Idyllie Fantasy March 23 Voice, Oboe and 'Cello (Instruments off stage)

(Eva Gauthier)

STOREY-SMITH

Song: A Caravan from China Comes. April 27 (Poem by Richard Le Gallienne) Voice and Orchestra

> (Owen Hewitt) (American Composition) First time with Orchestra

STRAVINSKY

Trois Poesies de la Lyrique Japonaise March 23 Mezzo-Soprano, 2 Flutes, 2 Clarinets, String Quartette and Pianoforte

(Eva Gauthier)

SWEET

Prelude, "Riders to the Sea" (MSS) April 27 Full Orchestra (American Composition) First time in Boston

VIADANA

O Sacrum Convivium April 27

(Harvard Glee Club) Dr. Davison

*SUMMARY

Allegri	Italian	Lekeu	French
Bach	German	Mason, D. G.	American
Bennett, R. R.	American	Pizzetti	Italian
Boellmann	Λ lsatian	Ravel	French
Bordes	French	Respighi	ltalian
Bridge	English	Rimsky-Korsakoff	Russian
Bruneau	French	Roussel	French
Davico	Italian	Saint-Saens	French
Debussy	French	· Schmitt	French
Delage	French	Scott	English
Fairchild, B.	American	Storey Smith, W.	American
Fitzenhagen	German	Stravinsky	Russian
Glazonnoff	Russian	Sweet, R.	American
Ippolitoff-Ivanoff	Russian	Viadana	Italian

^{*}It has frequently been claimed that Mr. Longy's programmes favor French compositions to the exclusion of music of other schools; however, the above list proves such not to be the case.

Ravel's Alborada del Gracioso MSS was played twice on the same programme, February 16, 1921.

AMERICAN COMPOSITIONS PERFORMED DURING THE SECOND SEASON, 1921

FIRST CONCERT January 19

Robert Russell Bennett Quartette for Flutes (Verne Powell, Raymond Orr, Alice McLaughlin, Walter Knight

SECOND CONCERT February 16

Blair Fairchild Legende for Violin and Orchestra, op. 31 (Carmela Ippolito)

THIRD CONCERT March 23

Daniel Gregory Mason Sonata for Clarinet and Piano, op. 14 (Paul Mimart and Susan Williams)

FOURTH CONCERT April 27

Warren Storey-Smith Song with Orchestra: A Caravan from China Comes (Owen Hewitt, tenor)

Reginald Sweet Prelude: Riders to the Sea (MSS)

(Full Orchestra)

WORKS PERFORMED FOR THE FIRST TIME IN BOSTON

- BORDES, Charles: Rapsodie Basque (Biscayan Rhapsody) April 27 FIRST TIME IN AMERICA
- BRIDGE, Frank: Suite for String Orchestra January 19
- BRUNEAU, Alfred: Song: Penthesilee February 16 (Symphonique Poeme for Voice and Orchestra) (Charlotte Peege) FIRST TIME IN AMERICA
- DAVICO, Vincenzo: Impressions of Roman Atmosphere February 16 (MSS) (Full Orchestra) FIRST TIME IN AMERICA
- DELAGE, Manrice: Quatre Poemes Hindous No. 111 Benares (Eva Gauthier)
- FAIRCHILD, Blair: Legende for Violin and Orchestra February 16 op. 31 (Carmela Ippolito) FIRST TIME IN AMERICA WITH ORCHESTRA
- PIZZETTI, Ilderbrando: Sonata in Λ for Pianoforte and Violin March 23 (Heinrich Gebhard and Harrison Keller)
- RAVEL, Maurice: Alborada del Graciso (MSS) February 16 (Full Orchestra) Repeated on same programme FIRST TIME IN AMERICA
- RESPIGII, Ottorino: Il Tramonto (Eva Gauthier)
- SCHMITT, Florent: Chant de Guerre (MSS) April 27 (Chorus, Tenor, Orchestra) Harvard Glee Club, Georges Longy conducting (Owen Hewitt) FIRST TIME IN AMERICA WITH ORCHESTRA
- SCOTT, Cyril: Idyllic Fantasy (For Voice, Oboc and 'Cello) (Eva Gautheir)
- STOREY SMITH, Warren: Song: A Caravan from China Comes April 27 (Owen Hewitt). First time with Orchestra
- STRAVINSKY, Igor: Trois Poesies de la Lyrique Japonaise (Eva Gauthier)
- SWEET, Reginald: Prelude: "Riders to the Sea" (MSS) April 27

THE FOLLOWING SOLOISTS HAVE APPEARED THIS SEASON

Half-tone cuts of the following soloists will be found elsewhere in this book, arranged according to the date of their appearance on the programmes of the Boston Musical Association (Second Season, 1921).

(EBHARD, Heinrich: Pianist March 23)

Schmitt: Chant de Guerre (MSS)

KELLER, Harrison: Violinist March 23

IPPOLITO, Carmela: Violinist February 16

HEWITT, Owen: Tenor April 27

Pizzetti: Sonata in A for Pianoforte and Violin

Fairchild: Legende for Violin and Orchestra, op. 31

Pizzetti: Sonata in A for Pianoforte and Violin

(Violinist, Harrison Keller)

(Pianist, Heinrich Gebhard)

CARLEY, Mariou: Pianist April 27 BORDES: Rapsodie Basque

CAYA Christiana: Coloratura Soprano January 19 Debussy: Le Jet d'Eau Voice and Orchestra

GAUTHIER, Eva: Mezzo-soprano March 23

Respighi: Il Tramonto Scott: Idyllie Fantasy

Delage: Quatre Poemes Hindous (Nos. 2 and 3)

Stravinsky: Trois Poesies de la Lyrique Japonaise

MAIER, Guy: Pianist January 19

Rimsky-Korsakoff: Concerto for Piano and Orchestra, op. 30

MIMART, Paul: Clarinetist March 23

D. G. Mason: Sonata for Clarinet and Pianoforte, op. 14 (Pianist, Susan Williams)

PEEGE, Charlotte (Mrs. Harrison Hollander): Contralto February 16 Bruneau: Penthesilee—Symphonic Poem for Voice and Orchestra

RHDLEY, Mildred: 'Cellist March 23

Boellmann: Finale from Sonata in A minor, op. 40, for Pianoforte and Cello

Glazonnoff: Chant dn Menestrel, op. 71

Fitzenhagen: Menuetto, op. 45 (Pianist, Elizabeth Siedoff)

SANROMA, Jesus Maria: Pianist February 16

Saint-Saens: Concerto No. 2 in G minor, op. 22, with Orchestra

SIEDOFF, Elizabeth: Pianist March 23

Boellmann: Finale from Sonata in A minor, op. 40, for Pianoforte and

'Cello ('Cellist, Mildred Ridley)

WILLIAMS, Susan: Pianist March 23

D. G. Mason: Sonata for Clarinet and Pianoforte, op. 14 (Clarinetist, Paul Mimart)

Ensemble Playing Assisting

January Mineteenth

Lekeu, Adagio for String Orchestra, op. 3 Soli: Gértrude Marshall-Wit, Violin

Anna Golden, Viola Marion Moorhouse, 'Cello

Bennett, Rondo Capriccioso (American Composition)

Quartette for Flutes

Verne Powell Raymond Orr Alice McLanghlin Walter Knight

March Twenty-Third

Respighi, Il Tramonto

(Bass clarinet)

String Quartette

VIOLINS VIOLA VIOLONCELLO
Josephine Durrell Anna Golden Georges Miquelle

Minot Beale Scott, Idyllic Fantasy

(Oboe and Violoncello played off stage)

Louis Speyer Georges Mignelle

Delage, Quatre Poemes Hindous (Nos. 2 and 3) Stravinsky, Trois Poesies de la Lyrique Japonaise

FLUTES

Verne Powell Marion Jordan
OBOE and ENGLISH HORN

Louis Speyer

CLARINETS HARP
Paul Mimart Lucile Delcourt
Augusto Vannini

PIANOFORTE Leroy Shield

April Twenty-Sebenth

HARVARD GLEE CLUB Dr. Archibald T. Davison, Conductor

Hamilton McFadden, Manager

Gerald Henderson, President Charles D. Whidden, Vice-President

Lyle R. Ring, Secretary Richard P. Cutler, Librarian



GUY MAIER, Pianist

GUY MAIER, planist, was born in Buffalo, N. Y. He did not begin the study of music until the age of sixteen. He studied with George Proctor at the New England Conservatory of Music for four years and later with Arthur Schnabel in Berlin. His first public appearance was in Jordan Hall, December 7, 1914. He was a member of the American Expeditionary Forces, France, from December, 1917, to July, 1919. This winter he has given recttals in the cities of the East and Middle-West and has been soloist with the Boston Symphony Orchestra (five times), the Chicago Symphony Orchestra (three times), the New York Symphony Orchestra, the Cleveland Symphony Orchestra and the Detroit Symphony Orchestra. At present he is teaching at the David Mannes Music School in New York City,



CHRISTIANA CAYA, Coloratura Soprano

CHRISTIANA CAYA was born in Woonsocket, R. I., of French parentage. As a child she studied piano with the intention of becoming a concert pianist. Later she decided to study singing and her first teacher was Mme. de Berg-Lofgren of Boston. The last two seasons she has coached with Mme. Rider-Kelsev of New York, and has appeared in concert throughout New England.



CHARLOTTE PEEGE, Contralto

CHARLOTTE PEEGE (Mrs. Harrison Hollander) was born in Milwaukee, Wisconsin. She made her home in Boston for four years and now resides in New York City. She studied with Iva Bigelow Weaver and Stella Brazzi. Her first public performance was soloist with the Milwaukee Musical Society in Bruch's "Odyssens," November 24, 1914. She has appeared as soloist with Handel and Hayda Society, Boston (Sullivan's "Golden Legend"): Apollo Club, Boston (Brahms "Rhapsodie"); People's Choral Union, Boston ("Messiah" and Gade's "The Crusaders"). She has been soloist twice with the New York Symphony Orchestra and with the St. Louis Symphony Orchestra. She has given concerts throughout the United States.



JESUS MARIA SANROMA, Pianist

JESUS MARIA SANROMA TORRA de la RIBA was born, 1905, in Porto Rico, Cuba, of Spanish parentage. He began studying music at the age of nine with Miss Dolores de la Plaza Y Bird. At Fajardo City, when ten years old, he gave a concert at the Municipal Theatre. The same year he conducted an orchestra and a little later gave a concert at San Juan; the Moonlight Sonata of Beethoven appeared on the programme. From that time until he was twelve years of age he played throughout Porto Rico. The Cuban government sent him to the New England Conservatory of Music in Boston, George Chadwick, Director, where he studied with Mr. David Sequeira and graduated in the class of 1920. He won the Mason & Hamlin Grand Piano prize by unanimous vote; the judges being Mr. George Chadwick, Mr. Pierre Monteux and Mr. Rudolph Ganz. This winter he was awarded the Carl Baermann scholarship and at present is studying with Madame Antoinnette Szumowska (Mrs. Joseph Adamowski).

CARMELA IPPOLITO was born in Boston in 1902 of Sicilian parentage. She received her first musical instruction from her brother, Salvatore Ippolito. Her first public appearance was at a benefit concert for the earthquake sufferers of Sicily in 1908 at Tremont Temple. She studied violin at The Boston Music School Settlement and at that time played at Mrs. John L. Gardner's Fenway Court. She was a pupil of Miss Gertrude Marshall. From 1916 to 1920 she was a student of Mr. Charles Martin Loeffler of Boston and Medfield. In 1918 she graduated from the Longy School of Music (Boston) and the following year won a medal in Solfeggio. She was a violin soloist with the Cecilia Singing Society in 1919 and played the Mozart Violin Concerto with the MacDowell Club Orchestra, Mr. Georges Longy, conductor, in April, 1920. On January 30, 1921, she was one of the soloists at a Cooper Union Concert, New York City, on a programme of Italian music.

She gave the first performance with orchestra in America of Blair Fairchild's Legends for Violin, op. 31, at a concert of the Boston Musical Association (Mr. Georges Longy, Founder and Director), Mr. Longy conducting, in Jordan Hall, February 16, 1921.

She has recently won the State competition of New York for violin playing, given under the auspices of the National Federation of Music Clubs.



CARMELA IPPOLITO, Violinist

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SUSAN WILLIAMS, Pianist

SUSAN WILLIAMS was born in Helena, Montana, but her early life was spent on the Pacific Coast, most of the time in Aberdeen, Washington. She received her first musical training from Ida Cook Gunn of Aberdeen. Her first public appearance in Boston was in April, 1915. She was graduated from the New England Conservatory of Music (George Chadwick, Director) in 1920, with highest honors, and at present is a student of Alfred De Voto. In her senior year she had the Carl Baermann Scholarship and this winter has won a graduate scholarship in piano at the Conservatory. She has appeared in concerts in Massachusetts and now is engaged in teaching in Boston.



PAUL MIMART, Clarinetist

PAUL MIMART was born in Vincenues, France, in 1876. Its family planned for him a marine career, which he, however, abandoned to take up the study of music. He was a pupil of his father (who was the Music Chief at the Artillery School of Vincennes), and also of his brother, a clarinet teacher at the Conservatoire National de Musique, Paris. He also studied harmony under Monsieur Charles de Sivry (a pupil of César Franck). M. Mimart was formerly a clarinet teacher at the Scola Cantorum, of which Monsieur Vincent D'Indy is Director, and he is composer of some charming modern pieces. He was a member of the Opera Comique Orchestra (Paris) for six years, and in the fall of 1905 became a member of the Bosten Symphony Orchestra. At present he is a member of the Faculty of the Longy School of Music, Boston (Georges Longy, Director).



Painting by John S. Sargent EVA GAUTHIER, Mezzo-Soprano

EVA GAUTHIER is one of the most remarkable exponents of the art of song before the public today. She was born in Ottawa, Canada, the daughter of Louis Gauthier, the distinguished astronomer and explorer. She was sent to Europe to be musically educated by her nucle, Sir Wilfred Laurier, formerly Premier of Canada. After her success in Europe, she made a tonr of the world, studying Oriental music at first hand from natives of India, China, Japan, Stam, Java and Philippines, finishing by a coast-to-coast tour of the United States. To Eva Gauthier also goes the honor of giving last season the first vocal chamber music recital ever given in New York City.



ELIZABETH SIEDOFF, Pianist

ELIZABETH SIEDOFF was born in Lockport, New York, and was graduated from the Conservatory of Music at an early age. She then studied abroad for nearly three years with Breithaupt and Schnabel. Returning to this country, she continued her studies with Godowsky. She has made Boston her center since 1915 and appeared in concerts throughout the East. She has recently been granted a copyright from Washington as the founder of "The Thought Balance Technic."

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MILDRED RIDLEY, 'Cellist

MILDRED RIDLEY began her study at the age of nine, and entered the New England Conservatory of Music, George Chadwick, Director, in September, 1904, where she has been a student for fontteen years with Mr. Josef Adamowski. She has won several scholarships, and was awarded a gold medal at the graduating exercises of 1916. On April 10, 1918, Miss Ridley made her début as violoncello soloist, in Jordan Hall, assisted by Miss Martha Baird, pianist. Miss Ridley is the violoncellist of the Josephine Durrell string quartette, the other members being Josephine Durrell, violin; Jessie Hatch Symonds, second violin; Anna Golden, viola.



HARRISON KELLER, Violinist

HARRISON KELLER was born in Delphos, Kansas, in 1888, and entered Bethany Academy at Lindsborg, Kansas, at the age of 14. He received his first violin lessons from Theodore Lindberg, with whom he studied three years. He was given a scholarship to study abroad four years and entered Sterns Conservatory in Berlin as a pupil of Gustav Hollaender (director of the Conservatory). He studied composition with Wilhelm Klatte and violin with Alexander Fiedeman and won honors in chamber music in 1909. He made his first appearance with orchestra the same year, playing Wienawski's concerto. After leaving the conscrva-tory he continued his studies with Anton Witek (then concert master of the Berlin Philharmonic). His first American appearance was at the Von Ende School in New York City. In 1913 he became a pupil of Leopold Aner, with whom he remained until he enlisted in the war. He played in Boston in 1915, including Richard Platt's violin piano sonata for the first performance. At the close of a tonr in California in 1916-17 he joined the military service and organized the 301st F. A. Band at Camp Devens. He is now teaching in Boston and a member of the faculty of the New England Conservatory of Music. This season he has given three sonata recitals with Mme. Ethel Leginska in New York and one in Boston with Heinrich Gebhard, playing Carl Engel's Sonata for violin and piano (first performance). Has been soloist this winter with the Apollo Club and also gave first Boston performance of Pizzetti's Sonata for violin and piano, with Heinrich Gebhard at the third concert of the Boston Musical Association, Georges Longy, Director,

HEINRICH GEBHARD, Pianist



HEINRICH GEBHARD was born at Sobernheim, near Bingen-on-the-Rhine, July 25, 1878. As a boy, he studied with the leader of a military band. He came to America when he was ten years old, and studied the pianoforte and theory with Mr. Clayton Johns. On April 24, 1896, he gave a concert with orchestra in Copley Hall, when he played Schumann's concerto and other pieces, among them a sonata of his own for pianoforte and violin. In 1896 he went to Vienna, where he studied for three years with Leschetitzky, the pianoforte teacher, and took lessons of Henberger in composition.

Returning to Boston in the fall of 1899, he made his first appearance as a concert pianist in November, giving recitals in Steinert Hall November 16 and 27, and playing Beethoven's Concerto in C minor with a cadenza of his own at a concert of the Boston Symphony

Orchestra in Cambridge, in November. Since then he has given many recitals in Boston and other cities. He has played at con-

certs of the Boston Symphony Orchestra in Boston the pianoforte part of the following works:

1901, April 20, Saint-Saëns's Concerto in G minor,

1903, April 18, Richard Strauss's Burleske (first time here). 1905, January 21, Converse's "Night and Day" (first performance).

1906, February 10, D'Indy's Symphony on a Mountain Air.

1907, November 23, Loeffler's "Pagan Poem" (first performance). 1908, March 14, Loeffler's "Pagan Poem."

1912, March 2, Liszt's Concerto in A major, No. 2.

1917. February 9, Franck's Symphonic Variations and Strauss's Burlesque.

1920, March 12, Grieg's Concerto in A minor.

Mr. Gebhard was for four seasons pianist of the Longy Club (1900-01—1903-04). He has played many times with the Kneisel quartet and other chamber clubs in Boston, New York, and other cities. He has played the pianoforte part of Loeffler's "Pagan Poem" with the Theodore Thomas Orchestra in Chicago, with the Pittsburgh Orchestra in Pittsburgh, and the New York Symphony Orchestra in New York. He has assisted in the production of other works besides those mentioned; Cesar Franck's Symphonic Variations (Jordan Hall Orchestral Concerts, Wallace Goodrich conductor, February 28, 1907); Faure's Quartet in G minor, Op. 45 (Arbos Quartet, March 28, 1904); Loeffler's Deux Rapsodies for oboe, viola, and pianoforte (Longy Club, December 16, 1901).

The list of Mr. Gebhard's compositions includes a string quartet, also pianoforte pieces, some of which have been published.



OWEN HEWITT, Tenor

OWEN HEWITT, tenor, was born in Boston November 23, 1898. His first teacher was Rulon Robison,' and at present, he is a student of Mr. Charles A. White of the Faculty of the New England Conservatory of Music (Mr. George Whitefield Chadwick, Director). During 1918-1919 Mr. Hewitt was a member of the Henry Jewett Players at the Copley Theatre. The season of 1919-1920, he was a member of the English Grand Opera Company. Mr. Hewitt is soloist at the First Baptist Church in Newton Centre, Massachusetts.



MARION CARLEY, Pianist

MARION CARLEY was born in Nashua, N. H., in 1899, but most of her life has been spent in the West. Her mother was her first teacher. She gave her first recital in Minneapolis when she was fifteen and has played throughout the West. She has just completed a seven weeks' tour with Elsie Baker, the contralto. All her studies in Boston have been under the direction of Richard Platt. She gave her first recital in Boston on October 28, 1919, in Steinert Hall.

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^{*}Rulon Yates Robison, tenor, appeared as soloist at a concert of the Boston Musical Association, during its first season, on March 24, 1920, when he sang R. Vaughan Williams' "On Wenloch Edge." Mr. Longy gave the first performance of this song-cycle in Boston.



LEADERS

of the

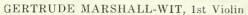
STRING SECTIONS

of the

BOSTON
L. ASSOCIATIO

MUSICAL ASSOCIATION ORCHESTRA

Georges Longy, Conductor Seasons 1919, 1920 and 1921





WALTER H. PISTON, 2nd Violin Connected with the Music Dept., Harvard University



ANNA R. GOLDEN, Viola



MARION L. MOORHOUSE, Violoncello

RICHARD NEWMAN

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